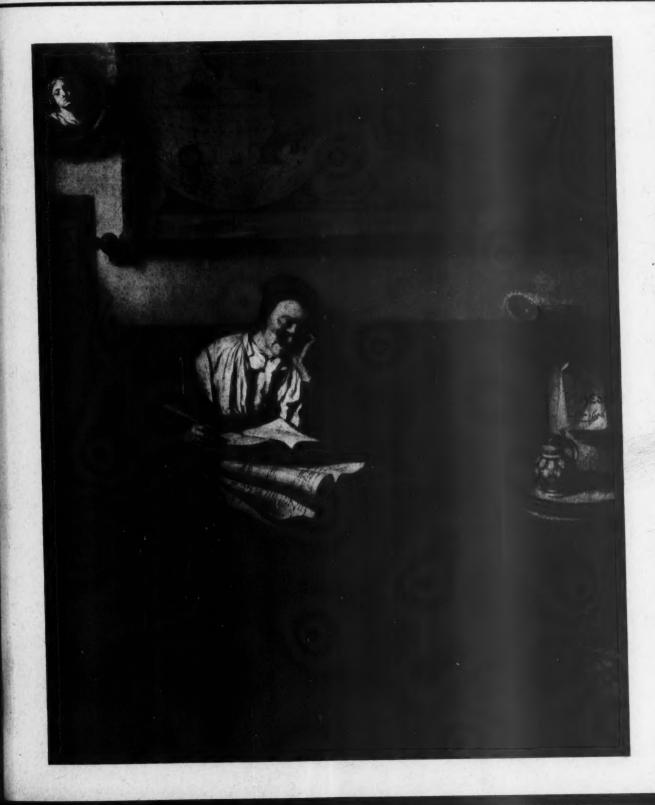
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February 15, 1952

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#### **NEXT ISSUE**

Packed with news and features, next issue will introduce a series of guest editorials. Lloyd Goodrich, taking over the editor's page, will discuss the highly charged topic of the National Sculpture Society's attack on modern art.

Also scheduled for coverage on March 1 are Portland's important exhibition of pre-history stone sculpture by people of the Columbia River Valley, and two major print exhibitions: Bradley University's National and the Modern Museum's Picasso and Redon show.

Not to be released until after this issue goes to press, coverage of the Critics' Choice show at Wildenstein has been postponed until next issue.

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#### **New Format Satisfies**

To the Editor:

The present format of the ART DIGEST is to my "trained eye" in the graphic arts the most satisfying bit of paper plus ty-pography that I have seen in many days. It was with the greatest of ease and persatisfaction that I thumbed through the February 1, 1952, issue from cover to cover.

I wish to congratulate you on its merits -its inner and outer "new look."

JOHN SHAYN New York, N. Y.

#### So Long

To the Editor:

May I respectfully send you these words, with the hope that they will clarify some misunderstanding which I find has arisen from the fact that your critic J. F.

misunderstanding which I find has arisen from the fact that your critic J. F. [Digest, Jan. 15] has quoted words from my catalogue out of context.

In PROCESS AND AIM of my catalogue, I explain my process of creation, which is exactly opposite to "automatism."

The final spontaneity of which I speak in the process of the process of creation, which is exactly opposite to "automatism." REFLECTIONS, and which I call free-dom without choice, has the following meaning:

So long we are not free from theory and ideas, so long we are not free from self, so long we have to choose to be or not to be, we have not freedom without

Freedom without choice is peace of

RUDOLF RAY, New York, N. Y.

[To quote myself out of context: "What Certainly Ray attempts is difficult. . . ." Certainly I recognize the distinction. Mr. Ray What resembles automatism may eventually pass over into something higher. But I have read that a very advanced psycho-spiritual stage must be reached first—a more than average detachment and self-understanding. Even then conscious editing and shaping are necessary. Not even Goethe was altogether success ful (in part two of Faust). I think Klee sometimes succeeded. But I am not convinced by his work that Mr. Ray has reached that stage yet .- J. F.]

#### The Prose Rainbow

To the Editor:

Mr. Pflanzer hit the bulls-eye for many of your readers when he pointed out in his letter [Digsst, Jan. 15] a growing tendency toward obscurity. It is inevitable that the discussion of new and changing art forms should require the introduction of hitherto unfamiliar words, and it is perhaps natural that terms used in all the other learned arts and sciences should be borrowed for application to the graphic

However, if the object of the ART DIGEST is to illuminate a subject already fraught with plenty of confusion, the readers are entitled to reasonably precise definitions of terms in frequent use, Perhaps the writers would confine themselves to clearer English if there were an open forum where a puzzled reader might challenge an author to explain just what he meant. Given such an opportunity, I should meant. Given such an opportunity, I should like to ask the writer who used the words "haptic rhythms" for an explanation of his meaning. Next I should like to ask Mr. Pearson just how he differentiates between realism and naturalism. Of course all readers conclude that naturalism is a brand of realism which Mr. Pearson does not happen to like, but aren't we entitled to know the characteristics of each according to more precise definition? .

Words never have proved very effective in describing either painting or sculpture, and on this account I should urge more illustrations and less text in that section entitled "Fifty-Seventh Street in Review, and the text should be strictly reportorial with no attempt to evaluate the works under consideration. The whole history of art criticism indicates that contemporary judgments are apt to sound rather foolish

when read a number of years later.

In asking for a more reportorial approach in this section I do not seek to eliminate all of the gems of purple prose with which these pages are now so thickly studded. From a newspaper reporter the City Desk will demand more concise Eng-lish, but the art writer is frequently faced with the task of conveying to his readers reactions which have no true counterpart words. So when I read of one artist at his work "discovers, in nebulae of veiled color washes, sudden flaming vis-ceral constellations," I gather that the critic got quite a kick out of the work, but that the meaning "broke through lan-guage, and escaped." Let the prose be purple if it must, but mix as much gray matter as possible with it.

EVERETT WARNER Boston, Mass.

#### Pflanzer Strikes Again

To the Editor:

. . . I would be doing your staff an in-justice if I did not declare that your magazine has given me moments of solid magazine has given me moments of some enjoyment. I carefully cherish your phrase about the "menacing, multi-legged black beast which leaves behind it a trail of little muddled-orange tracks" [Digest, Jan, Working in a slum area as I do, such description strikes a responsive chord. Of course, there is some magnification here and some color-blindness and I have never seen "orange-muddied" tracks, but after all, Miss Krasne and Mr. Gottlieb, no one can say that I do not know what

artistic imagination is for.

Such moments of intense bliss should be requited, and I have a very interesting proposal to make. Suppose you clip out such inspired phrases as "a strange consuch inspired phrases as "a strange construction of white on black, undulating and swinging between three-dimensional myth and surface fact" (full credit to Mr. Brach) and the reproductions from one of your issues and file them away separately for six months. At the end of that time you may try [to] astonish the world by putting them together in their world by putting them together in their original association. Following the time-honored tradition of the motion picture industry, I shall gladly contribute for the purchase of a bronze "Michael" or "Leonardo" for whoever is most able to join together what the scissors have sundered. Of course, if I have been under the misapprehension that art criticism should have some relation to the subject, or be more than a psychological ink-blot test, I shall retire with deep public apologies. H. PFLANZER,

Brooklyn, N. Y.

#### A Public for the Unpublicized

To the Editor:

I am a new subscriber to your magaalthough I have read it irreguzine larly for years. I have found it all very interesting so far [but would like to see added] more features and reproductions of young or old artists who have not necessarily received much or any publicity and have not shown a great deal. You have the opportunity to bring the work of such people to the attention of the "appreciating" public. Shows are expensive and are necessarily located in the larger communities. It is extremely difficult for an

unknown artist to take his important position in most American communities. Because of your wide contact, you can make it unnecessary for those many artists to make their studios in New York or the

one or two other places in the world where most artists are "discovered."

It is delightful to hear and see about the new work of such acknowledged masters as Marin and Picasso, but my great thrill as a collector will be to discover, in his artistic infancy, the new Picasso, Matisse or Leonardo. Yours, too, I suspect

ROY DAVENPORT Charleston, S. C.

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#### **Bouquets**

To the Editor:

. Although I subscribe to four other art magazines and a photographic periodical, I very definitely do not want to miss any issues of ART DIGEST if it can be avoided, as I consider it the very personification of freedom of thought...
TERRENCE L. CONLIN

Maine City, Mich.

To the Editor:

. . . Congratulations on reinstating the "Calendar of Exhibitions," to many of us in the Middle West the most important feature of your magazine.

HARRIET KIRKPATRICK Columbus, Ohio

#### Correction

To the Editor:

In the article "Life Becomes Art in a John Sloan Retrospective" [Digest, Jan 15], Mr. Sloan's birthplace was given as Dayton, Ohio, an error which I hope will be amended. John Sloan was born at Lock Haven, Pennsylvania, August 2, 1871.

We of Lock Haven are proud in claiming John Sloan as our own.

R. ANN GARDNE Lock Haven, Pa.

#### Life Line

To the Editor:

To an artist living in a small town, the ART DIGEST is like a "life line" to the art world. I most appreciate the articles like [Margaret] Breuning's on John Sloan [DIGEST, Jan. 15]. The more pictures, the better. . .

LUCILE M. PETERS Panama City, Fla.

#### What's All the Shouting About?

To the Editor:

The tidal wave of criticism of the Metropolitan sculpture show prompts this letter. What's all the shouting about? a dealer in the works of living American artists, I know of nothing more helpful to them than the sympathetic efforts of the Metropolitan Museum, Robert Beverly

Hale especially.
Have there been mistakes? Have good artists been omitted? Have mediocre pieces been exhibited? So what! The big thing is that the sacrosanct doors of the Metropolitan have been opened to living American art, I salute the Metropolitan

JOHN HELLER New York, N. Y.

#### **Amshewitz Data Wanted**

To the Editor:

I am anxious to complete the list of my an anxious to complete the list of his late husband's work which appears in my memorial book, "The Paintings of J. H. Amshewitz, R. B. A." There are many examples [of his work] in this country, and I should be glad if the owners would communicate with me giving me the titles. My address: c/o Mrs. Abraham S. Yahuda, 18 Bishop Street, New Haven, Conn.

SARAH BRIANA AMSHEWITE New Haven, Cons Beake

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#### Another Sculpture Skirmish

For a little while, it looked as if the whole matter of the Metropolitan Museum's American sculpture show might be dropped. But a new skirmish has started and, judging by appearances, it

has started at an exceeding low level.

Miffed over the results of the Met's show, the National Sculpture Society two weeks ago drew up a letter which was sent to 4,000 "prominent American citizens." This letter protests the giving of prizes to work "not only of extreme modernistic and negative tendencies, but mediocre work at that." Circulated in the name of "democratic tolerance," it calls upon "sound, normal American people" to extirpate negativistic modern art, "a serious cancer in the culture of our nation."

The NSS protest is loaded with misinformation. It arbitrarily or willfully identifies the esthetically radical with the politically radical. It involves all artists. It is indiscriminately directed at three New York museums—the Modern and the Whitney along with the Met. Because (on these counts as well as on others) the NSS action is significantly pernicious, ART DIGEST has invited the Whitney Museum's associate director, Lloyd Goodrich, to comment on it next issue as guest editor. His article will launch a series of guest

editorials.

#### **Amateur Values**

When two or more doctors, lawyers, teachers or housewives get together today, chances are the conversation turns to Sunday or Thursday evening paint-ing, and from there to the friend or relative who, imagine, after only three art lessons sold a painting for \$75. Nothing could be more discouraging to the professional in the art field than to find such criteria of excellence among amateurs. And, indeed, nothing could be more discouraging to amateurs than such values.

But not all amateurs take this approach to art. During this past month, for instance, the Museum of Modern Art in New York has played host to an amateur exhibition rather fortu-nately (if rather pointedly) titled "We Create for Pleasure." The show—open until March 2—presents work by adult students at the People's Art Center of the Modern. Its purpose, according to Victor D'Amico, director of the Center and of the Modern's department of education, "is to demonstrate how gratifying art activity can be to the layman who does not have special talent and who works only for his own satisfaction."

Established in 1948, the People's Art Center today has an enrollment of almost 500 men and women and offers 27 weekly courses. Professionals - engineers, doctors, writers, nurses—make up about one quarter of the student body, Secretaries, office workers, cashiers and others from the business world make up another quarter. Some 37 per cent of the students are housewives. And the remaining 13 per cent includes actors, translators, policewomen, a diamond cutter, a watchmaker, etc.

The Sunday - painting engineer, the Thursday - painting cashier, and the Tuesday - painting housewife are not professional artists, and most pupils of the Center know it. From the very beginning of their studies, as part of their indoctrination, they are given to understand that a professional is person fully committed to art; that an artist works at the job of creating just as the professional in any field works at his vocation. "Too many amateurs," D'Amico explains, "try to compete with professional artists, and when they realize they cannot mea-sure up to such technical standards, they become discouraged. . . . There has been so much confusion concerning the relation of the amateur and the professional artist that it has often worked to the disadvantage of both. Many amateurs are misled in believing that their small achievements in winning contests and selling work to families and friends put them on a pro-Moses has proved a will-o'-the-wisp to numberless naive beginners."

Teaching methods at the Center stem chiefly from those noble "progressive education" experiments of the '30s. But the experiments are tempered. They take into account the creative growth of the individual and the mastery of basic concepts. As a measure of this method's efficacy, D'Amico points to the great variety of personal styles in the work exhibited, and also to student comments. Accompanying the work, the comments are as various as the occupations of the students. Some are sophisticated; some are brief and direct. But the remarkable and refreshing thing about them is that they reveal a quality of humility. Per-haps gratitude is a better word, and perhaps it is more understandable. Insight, release, an ability to express and a means of self-expression are things to be grateful for. Thus, from a 69-year-old pharmacist, there is this statement: "At 69 I find myself a freshman in your art class. After 43 years of pharmaceutical practise, I find in the stimulating yet relaxing experience of trying to learn the art of painting, a keen satisfaction."

But the help that the Center gives in breaking down creative blocks means different things to different students. Some find that it has very practical results. One such pupil is Mr. H. R. "I am a silversmith," he explains. "I joined the class with the hope that the instruction would improve my design ability. Instead of the conventional, I wanted to think in terms of modern design, and particularly to work in three-dimensional design and to do upto-date pieces. The course has done all this and answered my need-I have learned to use my creative qualities in my silver pieces. I do not hesitate to use all my skills with more daring and imagination."

In one way or another, many professionals at the Center go through this experience. An advertising man, Mr. H. G., observes: "With the knowledge of design fundamentals acquired

in the classroom, a person is able to criticize his own work-to analyze it for strong and weak points. In addition, the classroom work in a variety of materials gives an appreciation of materials and how they can be used to advantage." And Mr. W. J. M., Jr., a photographer, discovered that a course in the fundamentals of design gave him a better understanding of visual fundamentals and also showed him how these principles could be used to make better pictures.

But amateurs at the Center have learned that they can do more with their experience than apply it in a limited job context. Experience with art has given some of them a basis for appreciation of professional work. Mr. K. P. is a finance manager; his wife is a music teacher. They observe: "Our experience has confirmed to us that with such guidance the study of painting greatly advances the amateur's judgment of all art forms, with a consequent heightening of his appreciation." These people are not competing with professionals, not usurping the professional market. Quite the reverse. They are developing an appetite because they are developing sound knowl-

edge of what makes a work of art.
Finally, for some of the students, the
meeting with art has resulted in a quickening or a deepening or an enrichment of the life experience itself. Mr. M. K., a consulting engineer, explains:

"When I took a course in ORIENTATION several years ago I approached my study of the visual arts in the spirit of intellectual curiosity, with little hope of ever acquiring much skill and with absolutely no illusions as to my aptitude or hidden talents. What I have found out since, is that my curiosity has developed into a genuine interest, that my understanding and appreciation of efforts in the art field has deepened and grown, and, above all, I enjoy painting with the various media and look forward with pleasure to the class sessions. Never having had a hobby before, except my work, this looks like it—a rather important item at my age."

To be an amateur in the original sense of the word is to be a lover. But at some time in the recent past, the amateur lost his love and became a dabbler, a sub-professional. As a subprofessional, he works more for success than for love and confronts himself with double frustration. He strives for what is beyond his power to achieve, and in so doing loses the pleasures of spontaneous self - expression. Because the definition of amateur has become hazy, and because the incidence of amateur artists has increased, there is a need to make clear the distinction between amateur and professional and to give the amateur better insight into his aims. These are the goals of the People's Art Center. Specifically, it "tries to help 'everyday' people find en-joyment in creating through active participation and to gain a better understanding of the art of our time and the past." This significant program is a model. It should be studied by schools and teachers throughout the country.

February 15, 1952





CÉZANNE: Vase of Tulips (left); The Pistachio Tree (right); The Card Players (below)



## ART DIGEST

Vol. 26, No. 10

THE NEWS MAGAZINE OF ART

February 15, 1952







CÉZANNE: Mont Ste.-Victoire

## A CEZANNE EXHIBITION, A DEFINITION OF GREATNESS

by James Fitzsimmons

CHICAGO: "Cézanne's name will remain connected with the greatest art joke of the last 15 years." . . . Camille Mauclair, in La Revue Bleue, October 14, 1904.

Today, less than 50 years later, Cézanne is generally regarded as the father of modern art and—in the words of Daniel Catton Rich, director of The Art Institute of Chicago—as "the greatest artist of the last 100 years." With this conviction, Rich—together with Theodore Rousseau, curator of painting of the Metropolitan Museum—has assembled a great exhibition of Cézanne's work which will be on view at the Institute through March 16, and from April 1 through May 16 at New York's Metropolitan.

From the Courtauld Institute of London, the Louvre, and Norway's Na-tional Gallery; from the Basel and Berne Museums of Art, the Museu de Arte of São Paulo, the Municipal Art Gallery of Johannesburg; from our own great museums and from notable private collections here and abroad, come 128 paintings, drawings and watercolors-many of them never shown publicly before. It adds up to the largest Cézanne exhibition we have had, and it might affect painting in this country to a considerable extent. For despite all that the expressionists, the fauves and the cubists have learned from Cézanne, much remains to be learned from his handling of color, from his use of line-and from the very Chinese

apprehension of nature in his later work. The transcendental qualities of a landscape were urgently real for Cézanne; to make them real in his work, to "realize" as he put it, was his lifelong hope. Dissatisfied to the last, he went on working, courageously and with a terrible humility.

There are obvious differences, but Cézanne's career parallels that of Beethoven in many ways. Each man was isolated—Beethoven by his deafness; Cézanne by the ridicule of the critics, the public and even of fellow artists. In isolation, thrown back on his own spiritual and intellectual resources, each man produced his art from within, as a spider produces its web. Further, the work of each falls quite naturally into three periods from which there emerges a similar pattern of growth. Like Beethoven, with the passing of the years Cézanne produced art of ever increasing complexity and nowhere is the absurdity of the notion that great art is simple made plainer than in the late work of these men. Perhaps the illusion of simplicity is another facet of that ambiguity, that mystery, to which every major work of art attains.

As a young man in Paris, Cézanne responded to various influences—to the romanticism of Delacroix, the realism of Daumier and Courbet, the impressionism of Pissarro and Monet. In his early paintings he was concerned with a quality of rich material substance, and he used a palette knife to apply paint thickly and with savage direct-

ness. This was his expressionist phase, from which much in the work of Rou-ault, of the German expressionists and of the fauves is derived. It is a phase well illustrated in the exhibition by portraits of the painter's father, of Uncle Dominic, of Cézanne's friend Valabrègue and the model Scipion. In all of these the image is massive. Faces are built up with slabs of paint and seemingly spot-lighted on dark, contrasting grounds. But he grew rapidly. His winter view of L'Estaque, painted in 1870-71, has a sweeping, flowing quality and a use of black which anticipates his later mastery of line. At the same time, a certain restraint and grace appear-the result of applying color more delicately, with a brush.

Gradually Cézanne began to produce forms from the interplay of colored light and colored shadow, forms set in atmospheric space, blending with or partially emerging from the background. Color is applied in short, choppy crossstrokes. This is Cézanne's adaptation of impressionism. Pissarro in particular taught him to look at nature and to stop asserting himself so strenuously. Authentic experience—the direct impression-was important to Cézanne, hence the appeal of impressionism. But impressionist color was not solid enough for him; he intensified it, condensing light in thick dabs of color. In this way he finally achieved the richness of Veronese and Rubens.

Cézanne always acknowledged his indebtedness to nature, and in 1904, toward

Digest

the end of his life, he said: "A strong feeling for nature . . . is the necessary basis for every conception of art." But the laws of nature are not the laws of art, and Cézanne's way of honoring nature was to create esthetic objects which, no less than material objects, would follow their own inner laws. Like the great Sung artists, he sought to create another order of reality as complex but rather more harmonious and complementary to the reality of nature. He admired Poussin's classically articulated design; he looked back to the Italian primitives. Naturally impressionist structure seemed haphazard and uncomposed to him, and he left it behind.

From 1875 to 1895, roughly, a synthesizing vision was at work, a vision in which the picture was conceived architectonically. In Cézanne's paintings of this period one finds an increasingly complex use of interrelated color areas and of interacting horizontals and verticals. His search for appropriate means may be followed in paintings of a variety of subjects. There is the glowing Still-Life: Compote and Plate of Biscuits of 1877, foreshadowing Matisse's early still-lifes. There are the 1877 Self-Portrait with its luminous, dappled skin tones-as if lit from within. Problems of spacious, airy construction are mastered in the paintings of Gardanne, L'Estaque and Mont Sainte-Victoire all of 1885-87. Construction as solid as furniture, as solid as the Dutch, found in the superb Johannesburg Still-Life: Jug and Fruit of 1890-94 and in The Card Players of 1890-92. Color of incredible richness and piquancy is achieved in Oslo's Still-Life: Jug of Milk and Fruit of 1888-90.

Toward the end of Cézanne's second period—this period of refining and mastering technical resources—the metaphysical quality of his final period begins to appear. One of many high points in the exhibition, The Houses at L'Estaque, lent by Marius de Zayas, points the direction. Forms of rock-like solidity are built up with parallel strokes of thick paint. But the air quivers. It is the air of early morning, of sunlight cutting through a light haze, and these qualities presented simultaneously set up a sharp sense of paradox.

In 1895, at the age of 56, Cézanne had his first one-man show, and the final period began. Everything became subtilized, swiftly implied, and the pressure, the anxiety which he experienced to the end of his life disappeared from the work. There is more air and light; a broader application of paint; and an extraordinary use of line that often is merely implied. Above all there is a feeling of unification. The illusion of depth, created by the use of cool tones for receding planes, somehow does not conflict with the intensely two-dimensional reality of the picture surface. A single dominant form emerges, yet sufficient importance is given to secondary forms to unify the entire painting. Line is of critical importance, schematically, but it is primarily with color that forms are built-areas of color repeated and modulated across the canvas. Forms are less completely defined, yet there is no loss of solidity or vivacity. In fact, some of the paintings seem delicately alive. Certainly this is not the

life of trompe l'oeil—which is only the life of the taxidermist's shop in any case—but rather it is as if the painting had a hushed life of its own, needing only to be gently nudged.

In the studies of Bibémus in which everything is translated into magnificent, sonorous color Cézanne approaches his peak as a painter. He reaches it in Lake of Annecy and in his final visions of Mont Sainte-Victoire. The mountain under various aspects-close seen and pulsingly alive, or far off, austere and timeless. Perhaps the 1904 version from the Philadelphia Museum is most significant. In it there is no sharp break between earth and sky. The mountain becomes a bridge and there is a musical interlocking and blending of forms and colors-stretching across the canvas instead of through time.

That Cézanne's mastery of line was complete in terms of his own highly specialized requirements may be seen



CÉZANNE: Self-Portrait

in two galleries given over to his drawings and watercolors. Some of the pencil drawings involve choppy diagonal strokes much like his brushstrokes. Others are of extreme delicacy—the briefest notes, perhaps to himself, as in two sketchbooks, never shown before.

The watercolors are in several styles and at times one is reminded of Feininger, of Dufy, even of Demuth, but more often of Turner and of the Zen masters. A few of the late ones are highly abstracted. In these line is as delicately inevitable as the melodic line in certain passages of Beethoven's late piano sonatas.

The last gallery is given over to an ingenious and effective series of comparative photographs, color charts and other visual devices which analyze the characteristics of Cézanne's art. Con-ceived by Katharine Kuh, they illustrate the manner in which Cézanne flouted academic conventions of perspective and lighting, not out of ineptitude or perversity, but inevitably in the realization of his vision. It was a truly radical vision which freed artists from academic shibboleths and opened up areas not yet fully explored. More than that, it resulted in a personal achievement of the highest order esthetically, and deeply signficant in its implications for our time.

## APPLES, ET CETERA

by C. J. Bulliet

Cézanne to me was an afterthought in my enthusiasm for and research among the moderns. It was through Matisse and Picasso that I became more particularly interested in Cézanne than I had been in the impressionists Monet and Pissarro with whom he was being roughly classed.

This, perhaps, was a rather general experience with art students in America of my generation. Matisse, through the efforts of Alfred Stieglitz, was pretty well known in New York and, by hearsay, in the hinterlands starting with his American introduction at "291" in April, 1908. Cézanne didn't arrive there until November, 1910, and Picasso came in April, 1911. Then, in the Armory show of 1913, the sensation for Picasso and his cubists and Matisse and his fauves far eclipsed any for Cézanne, who was sparsely represented. "Henry Hair-Mattress," burnt in effigy in Chicago, was rivaled by Marcel Duchamp's "Cyclone in a Shingle Factory," known officially as Nude Descending the Stairs.

Cézanne was too subtle for most of us—he had been only crude for his boyhood friend, the novelist Emile Zola, pioneer defender of the impressionists—too subtle even for Monet and Gauguin and for Whistler. The painter of lusty nudes, Renoir, queerly enough, was his staunchest defender, and even for a time his disciple. It was my admiration for Renoir that led me to attack the problem of Cézanne.

By 1927, in "My Apples and Madonnas," I was ready to proclaim in the opening sentence: "An apple by Paul Cézanne is of more consequence artistically than the head of a madonna by Raphael." It is a generalization that I have had many occasions to repent, since into it was read a disparagement for the magnificent Raphael rather than lavish praise for Cézanne.

Not only was Zola obtuse to the genius of his boyhood friend, but a certain strange sand-blindness affected the greatest and most liberal of American critics of all the arts of his day, James Huneker.

I took occasion in my book to examine Huneker's opinion as set forth in "Promenades of an Impressionist" in 1910, four years after the death of Cézanne—the year Stieglitz introduced the Master of Aix to New York. Huneker was reviewing a retrospective show in Paris:

"Sacred ground indeed we trod as we gazed and wondered before these crude, violent, sincere, ugly, bizarre canvases. Here the results of a hardlaboring painter without taste, without the faculty of selection, without vision, without culture—one is tempted to add, intellect—who with dogged persistency has painted in the face of mockery, painted portraits, landscapes, flowers, houses, figures, painted himself. And what paint! . . . Cézanne has dropped out of his scheme harmony, melody, beauty—classic, romantic, symbolic, what you will!—and doggedly represented the ugliness of things."

"James Huneker," I observed, "easily the best critic of the arts America

[Continued on page 20]







HARDING: Andrew Jackson

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Dove: Through a Frosting Room

## CORCORAN INVESTIGATES WHAT WASHINGTON COLLECTS

A four-year inquiry into artistic resources of the nation's capitol has culminated in the largest art exhibition ever held in the Corcoran Gallery of Art. Titled "Privately Owned," on view through March 30, the mammoth show comprises 352 works of art lent by 161 individual collectors in the Washington area.

Ranging from classic Greek to 20thcentury art, particularly stressing the 19th century in America and France, the show includes representative work from at least 10 countries in the westworld. It is chronologically installed and accompanied by a comprehensive catalogue. In the giant collection one finds objects as diverse as a first century Roman head of Pan and a head of a woman by Wilhelm Lehmbruck; a Castillian 15th-century Crucifixion (owned by His Excellency Don Fernando Bereckmeyer) and four paintings by Picasso; an early 14th-century Madonna and Child in marble and an abstraction by Arthur Dove; a bronze statue by Ernst Barlach and a portrait of Andrew Jackson by Chester Harding.

Painters predominate in this show. For the Renaissance period there is work by Filippino Lippi, Jacopo Bassano, Pieter Breughel, Lucas Cranach the Elder and Ambrosius Benson. Baroque painters of the 17th century include Jan Van Goyen, Teniers, Salvator Rosa, Zurbaran and Velasquez. French, Italian and American paintings dominate the 18th-century section. Here, Fragonard, Houdon, Nattier, Flaxman, Copley, Peale, Magnasco and Tiepolo are represented. Summarizing trends in the 19th century, there are three Goya oils, several by Constantin Guys, and oils by Monet, Boudin, Daumier, Degas, Whistler, Cassatt, Homer.

Our own century is well represented. Vlaminck, Signac, Bonnard, Picasso, Léger, Vuillard, Maillol and Derain are among the French celebrities seen, and the Northern group includes, among others, Kandinsky, Barlach, Nolde, Sintenis, Kokoschka and Klee.





A committee formed in 1948 initiated the drive to assemble the wealth of masterpieces in the present show. Chaired by Mrs. McCook Knox, with Mrs. Duncan Phillips and Mrs. Charles C. Glover, Jr., as its co-chairmen, the committee assisted Hermann Warner Williams, Jr., director of the Corcoran, in presenting the show.

In a recent statement on the exhibition, Williams described it as a mirror of the social composition of Washington with lenders falling into "interlocking circles." Officialdom, according to Williams, is represented by Truman's loan of Joseph Duplessis' portrait of Benjamin Franklin, and by loans from many members of the government. In addition, "the ambassadorial group, though small, has lent a wealth of distinguished painting and sculpture."

Lenders in the official category—including present and former U. S. senators, representatives, judges and ambassadors—are Mrs. Harlan Fiske Stone; Mrs. Dean Acheson; Mme. and Mr. Boheman, Ambassador of Sweden; Mrs. Hamilton Fish; Mrs. Henry Cabot Lodge, Jr., Mrs. Leverett Saltonstall and Mr. and Mrs. Francis Biddle. In addition, several of Washington's museum officials participate as lenders. These include David E. Finley, director of the National Gallery, Hermann Warner Williams, Jr., director of the Corcoran, Mrs. Duncan Phillips, wife of the president and director of the Phillips Memorial Gallery, and Macgill James, assistant director of the National Gallery.

Officials at the Gallery point out that "Privately Owned" has "sociological significance as the first public showing of the artistic environment in which the leaders of our country and representatives of foreign governments find pleasure, stimulation, or relaxation." The very range of its quality and content indicates the cosmopolitan interests of Washington's elite.

BARLACH: Singing Boy (above)
MADONNA AND CHILD, French 14th
century (below)

#### Graphic Grab-Bag

One of the oldest organizations of printmakers in the United States, the Society of American Graphic Artists (formerly the Society of American Etchers, Gravers, Lithographers and Woodcutters), is holding its 36th Annual Exhibition through February 29 at the Kennedy & Co. galleries in New York. Reflecting all trends in current printmaking, the unusually diverse show includes 289 abstract to superreal prints. This year, non-members contribute almost half the exhibition and add a fresh spirit.

Perhaps the most striking feature of this annual is its increased quota of experimental work. When veterans like Alice Trumbull Mason, who shows a non-objective etching, turn to "new ways of gravure," it would appear that new trends are not only acceptable to the society, but are even welcomed. Broader interpretation is also indicated by the inclusion of many color prints.

by the inclusion of many color prints. Stressing the dichotomy between technical proficiency and imaginative conception, the juries selected a number of prize prints largely on the basis of mastery of medium. (For a complete list of prizes see page 26.) Many vital prints were overlooked in favor of traditional and technically good prints. On the other hand, conservatives showing here often outdistance their experimental colleagues from both esthetic and technical points of view.

A section of representational etchings and engravings is graced with a number of well-executed prints. John Taylor Arms, president of the society, shows a crisply drafted, sun-bathed palazzo, titled Renaissance. Other old masters of etching are John Heagan Eames (with Ex Mare, a silvery, delicate stilllife of things of the sea) and Martin Hardie (with Wells-On-The-Sea, a still, still image of seaside houses). In engraving, veteran prizewinner Armin Landeck took the \$50 prize for best work in intaglio media. Landeck's Restaurant, a heavily worked, dark plate, departs little from his own traditional renderings of city life.

A smaller group of intaglio prints in newer idioms includes La Valse by Letterio Calapai. Combining engraving, soft-ground, aquatint and color plates, Calapai moves configurations of fine lines in limitless space suggesting the lilt of a waltz. The group also includes a treatment of black and white bars by Alice Trumbull Mason; Ernest Freed's colored etching—a sanguine vision from his Via Crucis series; and prints by John Ihle and Karl Schrag. All are highly competent essays into experimental techniques.

In general, lithographers seem loath to depart from convention. Among outstanding lithos is June Wayne's The Sanctified, a meticulously executed abstraction based on the emergence of barely identifiable symbols from mysterious, geometrically defined space. Also notable are Margaret Lowengrund's Nocturne and B. F. Ford's Triumvirate, a composition of heads done largely in liquid tusche, a means



DELLA-VOLPE: Girl Bathing

rarely used in preference to crayon. Among color lithos, only Will Barnet's *Indian Summer* incorporates both technical and conceptual virtuosity. Taken from several stones, the print has many sonorous color planes.

Some 71 relief prints—including woodcuts, wood-engravings and linoleum cuts—reveal quality more consistently than any section in the show. Ranging from abstract color woodcuts to highly finished wood-engravings, this group is symptomatic of a renewed interest in relief media. Two \$100 prizes were taken by woodcutters Irving Amen and Antonio Frasconi. Good examples of color woodcuts are Ross Abrams' Gauguinish vision of Maine, Margo Hoff's textured image of Rain, Wanda Miller's romantic Night Figures, Hans Mueller's classical Winter, and Charles Quest's Basketball Players.

Black-and-whites, now seen less often, are also represented. A linoleum cut by Ralph Della-Volpe, in its strong white-black design, recalls Vallotton's compelling woodcuts. Walter Barker's portrait of Beckmann is a powerful rendition in the German expressionist tradition. Yakiv Hnizdovsky's Three Faces, a linoleum cut, is reminiscent of early renaissance tarocchi. Among some

FRASCONI: Monterey Fisherman No. 2



dozen miniatures in this exhibition, two wood-engravers, Leonard Baskin and Cecil Buller, stand out.

With some 30 states represented, 154 members and 119 non-members showing, the 36th Annual is broader in scope than ever before.—Dore Ashton.

#### Serigrapher

New serigraphs by Dorr Bothwell (at New York's Serigraph Gallery through March 10) are based on a recent sojourn in Europe. An accomplished abstract artist, Miss Bothwell uses extensive overprinting and color planes to suggest moods of Italy, France and Spain. In Côte d'Azur, softly designated textures and broad planes moving back suggest vistas of French resorts, as does an image of Cagnes with its webby textures, its subtle suggestions of sea colors, and its magical manipulation of perspective.

An example of Miss Bothwell's expert manipulation of the medium is *Indian Summer*, an abstract composition of autumn-colored planes in which flatness is broken by automatic scrawls.

-D. A.

#### PRINT NOTES

Smithsonian Institution: An exhibition of etchings and monotypes by Spanish-born Jose Guerrero is on view at the Smithsonian Building, Washington, D. C., through March 2. Guerrero studied at Hayter's Atelier 17 where he experimented with gravure techniques. According to Jacob Kainen, curator of the U.S. Division of Graphic Arts, Guerrero's "prints have a monumental simplicity, an austerity achieved by spacious contrasts of rectangular and ovoid forms. . . . In his monotypes, he glues bits of open-weave cloth to etched or engraved plates . . . to achieve unusual dramatic effects."

Born in Granada, Spain, in 1914, Guerrero began art studies at the San Fernando Fine Arts Schools in Madrid and later worked in Italy and France.

Honolulu Academy of Arts: Achievements in 18th-century Japanese woodblock cutting are marked in a group of 15 prints recently acquired by the Honolulu Academy. The new collection ranges from the black-and-white work of Masanobu (in the early part of the 18th century) to multiple color prints by Utamaro, Toyokuni and Kunimasa.

University of Rochester: In conjunction with the Rochester Print Club, the University of Rochester's Memorial Art Gallery presents during February the Ninth National Exhibition of Prints—an outstanding collection of contemporary graphic art assembled by the Library of Congress. From 1,298 prints submitted by 597 artists, a three-man jury selected 103 prints for the exhibition, which was seen earlier at the Carnegie Institute.

Montclair Museum, New Jersey: A recent gift from John Taylor Arms augments the Montclair Museum's present collection of Arms prints with nine etchings. Included are four large etchings from his "Navy Series."

## CHINA'S COSTUMES: THE ART OF NEEDLE AND LOOM

by Blanche Magurn Leeper\*

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Covering a span of 10 centuries extending to the early 20th, the major winter exhibition at the Pasadena Art Institute constitutes a group of "Chinese Ceremonial Costumes." Most important material in this opulent display (which remains on view through March 16) is on loan from the magnificent collection of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri.

Chronologically, the costume show begins with ninth-century woodblock-printed silk panels, formerly part of the Imperial collections housed in the Shosoin at Nara, Japan. Dating from the late Sung or early Yuan Dynasty is a rare fragment of the robe of the 13th-century Pope, Benedict XI, which was found in the Sacristy of St. Domenica

Coat" from Kuo Ch'in Wang's tomb. It is of golden brown brocade, heavily embroidered and couched. The five-clawed dragon, restricted to the royal family and those privileged courtiers on whom the royal favor to wear it was bestowed, naturally plays a predominant role in the decoration. Because its design incorporates not only 100 cranes (symbol of longevity) but seven additional symbols of longevity (the pine, fungus of immortality, peach, shou character, bat, bamboo and plum), repeated many times, it is believed to have functioned as a birthday coat.

Other silk textiles—dating from the 16th to the 19th century and all associated with the opulent life of the court—include temple and tomb hangings and banners, covers for Buddhist holy books, table runners, bedspreads, val-

ground. Against this—with a genius born of a respect for fine craftsmanship coupled with a pure identification with subjects depicted—peasant artisans have embroidered scenes from history, myth and legend, examples of their native flora and fauna or decorative motives intimately associated with their culture and transmitted from generation to generation. Cross stitch, surface darning, Florentine stitch, Holbein stitch, petit point, couching, Peking knot stitch, satin or chain stitch or appliqué are the techniques employed.

Within these limitations of material, technique and pattern, the artistry of the provincial folk has achieved an infinite variety and charm. Although made by simple peoples for the satisfaction of their own needs and those of their neighbors, these textiles have a direct-



LADY'S COAT (left) AND COAT FROM TOMB OF KUO CH'IN WANG (right), CHINA, CH'ING DYNASTY, 18TH CENTURY

in Perugia. The material is "strap gold" brocade, made by the technique of applying thinly beaten pure gold to threadlike straps of leather which, in this case, were woven in an arabesque pattern on a background of white satin. That the Church adopted mediaeval Chinese textiles for such high use as papal robes illustrates the world esteem they enjoyed.

Some 40 complete robes are included in the exhibition, exemplifying all aspects of the genius of the Chinese textile industry from unadorned damask to the most complicated silk tapestry weave, or k'o-ssu. Of greatest rarity is the Nelson Gallery's material from the tomb of Prince Kuo Ch'in Wang who was the 17th son of Emperor K'ang Hsi, the brother of Emperor Yung Cheng and the uncle of Emperor Ch'ien Lung. This scholar, artist and collector of royal lineage died in his early 40s in 1738. Thus all textiles buried with him, dating necessarily from the early 18th century or earlier, provide precise criteria for dating related material.

One of the most splendid textiles in the exhibition is the "Hundred Cranes

ances of satin, damask and brocade, both plain and embroidered, of cut and uncut velvet.

Occasionally in the past few centuries Chinese artistry has combined the techniques of painting and embroidery. Such is the case in the handsome series of 12 hanging scrolls lent by Mrs. Nellie Hussey. Its title, "The Forty-One Poets of the Orchid Pavilion," is self-explanatory. The series, painted and embroidered on white satin. dates from the K'ang Hsi period (1662-1722 A.D.) of the Ch'ing Dynasty, an era noted for its restrained elegance, as demonstrated by many of the textiles shown.

In direct contrast to the luxurious silk textiles associated with court life, the exhibition includes a series made for their own use by the humble people of Shantung, Shansi and Szechuan Provinces. These fabrics date from the 19th and early 20th century and for the most part they are such costume accessories as ankle and sleeve bands. The appeal of this collection of folk art, which belongs to Miss Frances Bieber, is vast both as to subject matter and manufacture. Gauze or coarse, often handwoven cotton, either white or varying shades of blue, is the normal back-

ness, sprightliness and good humor which give them a universal appeal. One devoutly hopes that somewhere in the provinces this fine work which was so widely executed as late as the 19th and early 20th century is still being practiced today.

Lenders to the exhibition, other than the William Rockhill Nelson Gallery of Art, are: Mrs. Nellie B. Hussey of Plattsburg, Missouri; Miss Frances Bieber of Santa Fé; Mr. Laurence Sickman of Kansas City; Dr. and Mrs. Edward Bodman of San Marino; Mrs. Harry G. Steele of Pasadena; Mrs. Katherine P. Loewi and Mr. Adolph Loewi of Los Angeles.

Mills College Art Gallery: Photographs and watercolors by Alfred J. Miller will be on view through February 24 in the Mills College Gallery. One of the earliest American artists to depict life of the western Indians, Miller also recorded life of the new settlers in the mid-19th century.

San Francisco Museum: Block paintings by Charles Smith are seen at the San Francisco Museum to February 24. Smith is the author of several books on printmaking techniques.

<sup>\*</sup>Blanche Leeper, wife of Pasadena's director, is an authority on oriental art.

#### PHILADELPHIA

#### by Dorothy Drummond

PHILADELPHIA: As strong in black and whites as in color, the 26th Annual Exhibition of Woodcuts, Wood Engravings and Block Prints at the Philadelphia Print Club presents work by artists in 15 states and Canada.

Of the 39 printmakers exhibiting, 15 are listed as from New York. Effective competition, however, is supplied by entries from the West including the states of Washington, Wyoming, California, New Mexico and Texas, as well as Illinois, Missouri and Indiana. But in spite of its broad geographic representation, the annual contains only 48 of the 228 prints submitted to a jury comprising one artist (Irving Amen of New York), one artist-instructor (Robert Knipschild of the Baltimore Museum of Art), and one associate curator of prints (William S. Lieberman of New York's Museum of Modern Art).

Although there is a sprinkling of meticulously executed landscapes (farmscapes primarily), the tone of the show as a whole is boldly "modern," with keynote established by the grim black and white characterization of artist Max Beckmann by Walter W. Barker of Missouri, who won the Mildred Boericke Prize for woodcut. For a list of

prizes, see page 26.

Felt in many of the impressions is the gouging of the wood itself—as if sculptor had joined painter to produce the most effective print possible. Outstanding among the black and whites in this category are such papers as those of London's waterfronts by Canadian artist Alistair Bell, and a roughhewn Pretzel Vendor by Arthur Flory.

Preoccupation with design edges out more realistic subject matter, although not many prints stray so far from realistic base that they become wholly nonobjective. In the handling both of color and design one senses greater sophisti-

cation and richer patterns.

People—less favored, per se, as subject matter—are given lugubrious treatment except in the infectious Leap Frog by Leona Pierce. Of the figure compositions, however, Pensive by Werner Drewes, color study of a standing woman, is the most challenging for its dignified simplicity of statement and its painter-quality.

One of the most imaginative prints is a mention-winner, Sleeping Soldier by Misch Kohn, that somehow eclipses the literal Intermission, a group of empty châirs, musical instruments and stands—not too original in conception—by Anne Steele Marsh, winner of the Eugenia F. Atwood Prize for wood engraving. Kohn's print, couched in the illogical terms of a dream, surmounts a prone figure with upsweeping black pyramids—waves, perhaps, topped by boat suggestions, looped with white, and held against other wave rhythms under an eerie moon.

All four honorable mention prints, in fact, seem more interesting, as a group, than the actual prize awards. Four honors went to black and whites;

three to color prints.

At the Ellen Donovan Galleries a group of "Expressionists" is stressing one contemporary trend away from hard, impersonal geometrics toward warmth and flow of forms and colors that, nevertheless, remain abstract. Emotional rather than intellectual in origin, the oils, watercolors, drawings and prints are by Samuel Maitin, Barbara Crawford, Samuel Feinstein, Edward Colker, Seymour Mednick and Frank Metz.

The Georges de Braux Gallery presents an intimate little solo of oils by the French contemporary Jean-Marie Calmettes, who was one of the group of younger French artists whose show toured Canada last season. Flown directly from Paris, the tiny abstractions pack large pictorial impact.

**CHICAGO** 

by C. J. Bulliet

CHICAGO: "Healy's Ladies," 16 portraits of Chicago social leaders of the Victorian era, make up the February show at the Chicago Historical Society. As a social art event it rivals even the Cézanne show at the Art Institute. Several of the portraits belong to the society, which is the proud possessor of 59 canvases by the Chicago pioneer painter who died in 1894 and is still unsurpassed by any Chicagoan or midwesterner for breadth of recognition.

Other portraits loaned are heirlooms of some of our oldest families. Among these is Mrs. Sarah Seymour Blair (1864), whose grandson William McCormick Blair is now president of the Chicago Historical Society. Also on the walls are Mrs. Franklin Parmelee (1864), wife of the founder of the Parmelee railway transfer business, and Mrs. Martin Ryerson (1866), whose descendants have made both music and art history in Chicago in a big way.

Healy, born in Boston July 15, 1813, was precocious, establishing a studio there when only 18, with the encouragement of his mentor, the aging Sully. He actually sold his work. Besides Sully, he was backed by the social leader. Mrs. Harrison Gray Otis, who sat for her own portrait and recommended the young man to others of her set. Mrs. Otis and Sully encouraged Healy to go to Paris in 1834, when only 21. Baron Gros, leader of the classic school founded by Napoleon's court painter David, accepted him as a pupil, though Healy knew no French. There he met Thomas Couture, with whom he formed an intimate friendship.

His social connections developed into the highest, just as they had been in Boston. King Louis-Philippe sat for him, as did the historian Guizot and the statesman Gambetta. Queen Victoria of England received him, but, as she "feared to address an obscure commoner," talked to him through her consort, Prince Albert.

In 1855, at the Universal Exposition in Paris, Healy received a medal for a heroic-size historical painting, Franklin Urging the Claims of the American Colonies before Louis XVI. The same

year, learning a fortune was to be made in a flourishing little city, scarcely 20 years old, on the southern tip of Lake Michigan, he left Paris for Chicago. Special invitation was extended him by William Butler Ogden, Chicago's first mayor, who was sitting for him in Paris. fı

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As in Boston and in Paris his popularity here was immediate, Fashionable ladies and gentlemen literally flocked to his studio, patiently taking their turn on his waiting list. He painted hundreds of them. Many of these portraits were lost in the Chicago fire of 1871.

Healy also painted American statesmen and celebrities other than socialites. His portrait of Abraham Lincoln seated dominates Lincoln Hall in the Chicago Historical Society, where the present show is being held. A portrait of Longfellow and one of Daniel Webster are owned by the Boston Museum. Andrew Jackson, John Tyler, Henry Clay, John Quincy Adams and Chief Justice Taney are in the Corcoran Gallery, the Capitol and other public spots in Washington.

#### LOS ANGELES

by Herman Reuter®

Los Angeles: Much individuality comes through in paintings that Helen Lundeberg, along with five other women painters, is showing, to February 23, at the Landau Gallery. The Lundeberg work deals with objects such as fruit, flowers and leaves, which are shown in vaporous, elusively colored space. Personal approach is also evident in the work of the other women, Adelaide Fogg, Catherine Heerman, Elizabeth McCord, Galya Pillin, Rosemary Reed.

In the same gallery, Ruben Atkins shows drawings, and Robert Gerbracht,

color prints.

The impressionist manner pervades paintings with which Therese Darche has opened the new Montmartre Gallery on Wilshire Boulevard. Included are city and landscapes and flower pieces.

Certain parts of the paintings that David Leneman, finger painter, is showing at the Chabot Gallery are coated with powdered glass, which gives them, in dim light, a pronounced luminosity. It is a technical dodge which does not seem to add much to the paintings.

Jack Wiboltt, 57, Danish-born painter, died here January 27. He worked in Los Angeles for 30 years as an easel painter and muralist. His rarely exhibited paintings drew critical praise

when shown.

A wide range of subject matter, including pictures illustrating the New Testament, is covered at the Pasadena Art Institute in an exhibition, to remain up until February 29, of the work of Fritz Faiss, German painter now living in Pasadena. Faiss is an exponent of the encaustic method, though he works in other mediums as well.

A hundred lithographs and watercolors by George Bellows are being shown, until March 1, at the Pasadena

<sup>\*</sup>Taking over for Arthur Millier, who is serving as a juror in a Miami show, Herman Reuter covers L. A. in this and the coming issue of the DIGEST.

Art Institute. The collection is on loan from the Boston Public Library. The water color studies for lithographs are a special feature of the show, since they have seldom been exhibited.

#### **Dutch Little Masterpiece** [See Cover]

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To supplement a total of two Dutch genre paintings in its collection, St. Louis' City Art Museum has recently acquired a canvas by the 17th-century Lowlands artist, Nicholas Maes. Titled The Housekeeper, acquired from a private Austrian collector, the painting represents St. Louis' first Dutch genre

accession in 20 years.

According to Perry T. Rathbone, director of the museum, The Housekeeper is "unpublished and its known history is brief." Its artist, in the opinion of Valentiner, was the only pupil of Rembrandt who developed an independent style. (Rathbone notes that Valentiner accepts the St. Louis Maes as "an outstanding and characteristic work of the master.") Elsewhere in a museum bulletin article on the accession, Rathbone writes: "Maes' genre art is almost exclusively one of women and children occupied in the quiet pursuits of daily life within the snug confines of the Dutch house. . . . He was a householder and apparently his mother-in-law made her home with his family. . . . We may even presume that . . . the old women such as The Housekeeper who recur in his paintings were inspired by the aging mother of his wife."

In his report, Rathbone explains that The Housekeeper comes early in Maes' career. It is signed and dated 1656. "Like all of the artist's genre works which are of consistently high quality," Rath-bone adds, "it reveals his exquisite craftsmanship, a craftsmanship that reminds one of Vermeer in its perfect control of color and light and in the unifying touch of the brushwork. The picture painted with an almost religious reverence for the subject . . . for the homely informality of her surroundings; for the texture of wood and plaster walls, the crockery jug and the stiff, wrinkled paper of the wall map. . . . Characteristically, the composition is accented with rich blacks and touches of brilliant scarlet."

#### **Another Phoenix**

A monumental bronze, Sacrifice, by the internationally celebrated sculptor Jacques Lipchitz, has recently been acquired by the Albright Art Gallery in Buffalo, New York. Shipped to Buffalo shortly before Lipchitz' New York studio was destroyed by fire (see DIGEST, February 1), the bronze purchased by Albright is the only cast of the piece completed in 1947. The original model

was destroyed in the fire.

Now on exhibition in Buffalo, Sacrifice is being shown along with 11 pre-liminary drawings made by the artist from 1926 to 1945. At the installation ceremony, Edgar C. Schenk, Albright's director, commented on the accession. He said: "In Sacrifice we have a perfect definition of sculpture—the transformation of solid material into a harmony of related forms."

Also present for the occasion, the artist himself explained his work. "Sacrifice," he said, "is a theme of expiation of a victim to find a link between spirit and nature, between Earth and Heaven. My first sketches on this theme of prayer and expiation started in the late '20s. I have in my Paris studio a sketch in terra-cotta from which everything that followed stems. In this country, in 1943, I started a large statue in bronze called the Prayer which has to do with the same theme, dealing with the consecration of the victim. After this piece I started the Sacrifice itself, which is the next step or the killing of the victim. I made many drawings and two small sculptures before arriving at this stage. I worked for seven months on the plaster and made quite a few changes. Unfortunately, this plaster model perished in the fire. . . .



JACQUES LIPCHITZ: Sacrifice

So the bronze now in your Museum is a unique piece. However, I am planning to continue on this theme."

#### Another Laurel

As the DIGEST goes to press, news comes that Lipchitz' Prometheus Strangling the Vulture (see cover, Digest, Feb. 1) has been acquired by the Philadelphia Museum. To be cast in bronze from the plaster which took the Widener Medal at the Penn Academy Annual, the piece elicited Philadelphia's largest appropriation to date for eculpture by a living artist.

#### Regional Without Regionalism

"A marked absence of characteristically regional subject, also of tradi-tional realistic approach," according to Eugene Kingman, typifies the Second Biennial Midwest exhibition at the Joslyn Art Museum, Omaha, Nebraska. Further described by Director King-man as a frank report on the state of art in Joslyn's part of the country, this show will remain on view through

March 30. It includes 183 paintings, sculptures and prints by 128 artists of a 10-state region.

This year's jury comprised Paul Gard-ner, director of the William Rockhill Nelson Gallery in Kansas City; Vance Kirkland, director of the art school at the University of Denver; and Samuel Waugh, trustee of the Nebraska Art Association, Following Joslyn's policy on awards which establishes a rule of no "bests," the jury was asked to distribute honorable mentions to a number of distinguished pieces in the show. At the close of the show, after living with the jury recommendations for a few weeks, museum personnel selects purchases.

As purchase recommendations this year, the jury singled out the following: oils by Dorothy Baroch Kuttler, Patric Rowley, Leonard Thiessen, Frank Vavra, Herbert Faintich; a gouache by Belle Cramer; a watercolor by James M. Boyle; a colored ink by Roger An-near; a pen drawing by Paulina Everitt; a color woodcut by Worden Day; an in-taglio by John Talleur and a color intaglio by Mauricio Lasansky; a color etching by Paul B. Arnold and a drypoint by Wendell Black.

A summary of the show issued by the museum points out that some of the best work is in the print section which "shows intelligent and strong use of different techniques."

The annual was selected from among 689 works submitted by 419 artists from the states of Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, Oklahoma, the Dakotas and Wyoming.

#### COAST-TO-COAST NOTES

Des Moines Art Center, Iowa: Continu-ing a plan that was well received last year, the Des Moines Art Center will exhibit at least six paintings by each of 10 American painters and several sculptures by each of six sculptors during its Second Annual Contemporary Show. The show will be held at the center from February 26 through March 23.

The plan-suggested by members of the exhibition committee and inaugurated last year by Dwight Kirsch, director, resulted in the purchase of an oil by Everett Spruce, watercolors by John Marin and Maurice Prendergast, a drawing by Reuben Tam and the bronze head of John Marin by Gaston Lachaise. All were purchased with funds from the Edmundson Estate for the Emundson Collection of Contemporary Art.

Painters whose work will be exhibited Painters whose work will be exhibited in this year's show include Arthur B. Dove, Lyonel Feininger, George Grosz, Marsden Hartley, Edward Hopper, Georgia O'Keeffe, Abraham Rattner, John Sloan, Mark Tobey, and Karl Zerbe. Sculptors who will be represented are Leo Amino, Edgar Britton, Alex-ander Calder, Jose De Creeft, David Smith and Charles Umlauf.

Key West, Florida: A traveling exhibition of 28 paintings by members of the Provincetown Art Association, Massachusetts, will be on view at the West Martello Gallery of the Key West Art and Historical Society February 26 to March 9. Among painters included are Morris Davidson, Xavier Gonzalez, Hans Hofmann, Fritz Bultmann and Karl Knaths.

[More notes on page 28]

#### An Ideal Relationship

In her relations with the Museum of Modern Art, Mrs. Simon Guggenheim has displayed extraordinary generosity and wisdom, placing her faith in the judgment of the museum officials, and stipulating only that funds she provides be spent on major works—works of the highest quality, most likely to survive. The two dozen major paintings and sculptures on special display at the Modern until March 30 were all purchased with funds made available by Mrs. Guggenheim. Among them are a number of the finest works in the museum's collection. Seminal works, selected by Alfred H. Barr, Jr., and his associates, they have determined (or they definitely express) several of the principal esthetic trends of our time. One might wonder at a few of the selections; but the general level is so high, and the choices are so diversified, that they indicate what must be the ideal museum-patron relationship.

The first Guggenheim purchase-Picasso's Girl before a Mirror-was made in 1938. Picasso is also represented by Seated Bather, painted in 1929 during his bone period, by the monumental Three Musicians of 1921, and by a vast 1939 canvas, Night Fishing at Antibes, acquired in 1951 and never shown here before. A remarkable work in many ways, Night Fishing is especially impressive in color. In a masterful way the eye is led back, again and again, along choppy horizontal paths to the figures of the fishermen seated in the boat's prow, spearing fish by lantern light. The activity is sufficiently routine, and yet the painting evokes a strange sense of foreboding.

Another 1951 purchase, shown now for the first time, is Boccioni's *The City Rises*, painted in 1910. A futurist's paean to industrial Milan, the painting is a great tapestry of heaving, flickering strands of color in which the forms of two immense draft horses can be discerned.

Lipchitz' Mother and Child No. 2, an extraordinary double image in bronze, was also acquired in 1951, as were Modigliani's limestone Caryatid

and Picasso's superlative Still-Life with Tube of Paint.

An outstanding American in the collection is Richard Lippold, represented by Variation No. 7, a 10-foot high construction of nichrome and stainless steel wires articulated by brass rods. A work of high originality and fragile beauty, brilliantly installed in a black vault, it suggests a great crystal emanating needles of light far out in space.

One of the great paintings in the collection is Roger de la Fresnaye's Conquest of the Air-as cool and fresh in color, as serene and airy in feeling, as early morning on a mountain top. Braque is represented by the discreetly, soberly elegant Woman with a Mando lin of 1937. Two major Matisses The. Red Studio and The Piano Lesson-are now on tour. But Maillol's ponderous, river-nymph, dropped heavily from Olympus, is here, and so is Léger's Three Women, 1921, painted in brassy singing colors with forms as interlocked and inevitable in composition as the inside of a submarine. Also, there is Rousseau's Sleeping Gypsy, and works by Despiau, Lachaise, Tchelichew, Miró, Hopper, Chagall and Blume, It all adds up to an exhaustingly impressive exhibition.-JAMES FITZSIMMONS.

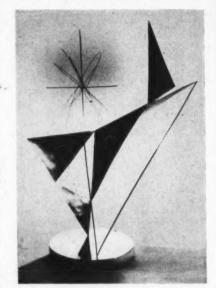
#### Very Special Effects

Overwhelming lyricism characterizes Richard Lippold's recent metal sculptures which are being shown at the Willard Gallery through March 1. Installed with special lighting effects, the glistening brass constructions—their enameled hairline wires sprayed into limitless space—energize surrounding atmosphere. The very air filtering around and through these linear sculptures seems to take on their intangibly irridescent ambience.

Stemming from constructivist tradition, stressing the kinetic element, Lippold departs from the strictly "functional" in the sense that his ingenious play with tetrahexahedrons, tangents, spheres, and negative space allows for humor—even for warmth. The constructivists established depth rather than

volume as a sculptural criterion. Lippold's sculpture has the constructivists' dynamic equilibrium and depth; but it also has purely personal elements of poetry. Certainly there are metaphysical implications in these delicate sculptures which so carefully divide and activate space, always with awareness of eternal dichotomies: between seen and unseen, negative and positive, limited and infinite.

To strengthen dynamic illusion and formal clarity Lippold has created some of the pieces in this show as pendants. In Aerial Act, in which intersecting planes articulated by brass rods interplay lightly with repeated circles, the whole is suspended and swings with the hypnotic movement of a censer. To see it is to be struck by the beauty of geometric forms, by the mystical extension of tangents in space, by the purity of the plumb line, by the in-



LIPPOLD: Juggler in the Sun

tricacy of clockworks. Here, Lippold's use of slightly varied colors—as in the subtly tinted enameled wires catching and refracting light prismatically—contributes to the mobile effect.

Among stationary objects, an epitome of artistic simplicity is *Cortège*, a bridge-like construction, its "road" built of undulating rods which theoretically would converge at a far distant point on the horizon. Here, the network of empty spaces amplifies illusion. But in *Juggler in the Sun*, a faceted metal figure (the positive) is juxtaposed with an airy, linear sphere (the negative).

Jewel-like qualities in Lippold's work find perfection in small pieces such as *Stars* and *Eggs*. Silver-wire variations on ovoid forms, the eggs suggest the symmetrical forms of breaking cells seen under a microscope.—Dore Ashton.

#### Earth, Gravel & Stones

The past year has been a highly productive year of change for Jean Dubuffet. That his conception of reality has grown in complexity and ambiguity of reference; that he has developed his

PICASSO: Night Fishing at Antibes



technical resources with conspicuous inventiveness is evident from the work on view at the Pierre Matisse Gallery until February 29.

At the beginning of 1951, Dubuffet was still painting his famous nudes, a few of which are included in this show. Gelatinous figures, spread out like crushed spiders, they are delicately glazed with pink, yellow and mauve.

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But during the year, Dubuffet began to paint landscapes, and these make up the larger part of the show. In them, thick, viscous skin-as rough and pitted as alligator hide—is spread and worked from edge to edge. (For his ground Dubuffet uses quick-drying pastes of his own devising: zinc oxide and sand mixed with Damar varnish or with polymerized oil.) Over this, brown and ivory oil is applied. A nar-row strip of sky with clotted lumps of cloud runs along the top edge of the canvas. Perspective is non-existent; scale is ambiguous. The results suggest waterless desert lands-the badlandsearth, gravel and stones, bearing no trace of organic life. They could be aerial views, close-ups, insect views— or all three at once. This particular kind of landscape might be regarded as essentially naturalistic and approaching trompe l'oeil, for the calculated use of accident is intended to simulate natural textures.

Another group of landscapes is more abstract and more cerebral, evoking atavistic or metaphysical speculation by various means. In the remarkable Rocs et Vestiges traces of prehistoric bones imbedded in rock are suggested by lines and ridges in the surface of the paint; elsewhere vestiges of the walls of an ancient settlement are suggested. One is reminded of Braque's recent bronze reliefs.

In Nos Vieilles Terres the artist's X-ray vision reveals a jumble of hundreds of human and animal ghosts beneath the surface of the soil. Close study of a nocturnal landscape is rewarded with a sudden vision of embryonic plant and animal shapes performing a ghostly dance. In the more recent landscapes linear elements disappear—as if the artist wanted to paint with textures, with paint, alone.

An amusing and curious note appears in the landscaped tables—table-lands quite literally, for a table top becomes arid desert. From a crustaceous expanse of ivory paint a watch and a bottle, labeled "Encre Noire," emerge.

Most recent of all are a few paintings which the artist calls "Stones of Philosophy." Not precisely philosopher's stones, they are nonetheless intended as objects for contemplation, and so might accomplish similar alchemistic transformations on the psychic level.

Altogether this is Dubuffet's most varied and suggestive exhibition to date.

—JAMES FITZSIMMONS.

#### Inness in Italy

In presenting an exhibition of Italian paintings by George Inness, the Macbeth Gallery has rendered a service to the artist. By isolating the great middle period of Inness' work from the earlier, literal transcriptions of landscape, carried out in what we loosely term the Hudson River School manner, and from



INNESS: Italian Landscape

the later thinly painted, rhapsodic, pantheistic canvases, the real accomplishment of the artist is revealed. The exhibition will remain on view throughout this month.

Inness, like many of his contemporaries, made several trips to Europe. His first visit, however, was not to Düsseldorf, but to Italy, while later sojourns included Paris. Both the intensity of his emotional nature and the impact of great foreign art led him to escape from the rigid limitations of the form of representational landscape then in vogue. In this escape from the induration of American contemporary art, he assimilated European influences, but never became imitative, developing his own theories of art and the practice of painting.

A marked departure from contemporary practice is evidenced throughout these canvases in the coolness of the sky tones as compared with the hard vehemence of high-keyed color against which most American painters were projecting their landscapes. It was Inness' contention that these half-tones of the skies gave greater interest to the patterning of light and dark masses in his landscapes. In Italian Landscape, Roman Campagna (New Britain Institute), the red arches of a Roman aqueduct stride irregularly across the plain in an amplitude of space that reveals the painter's increased grasp of spatial design. Details of this design are incorporated into a totality of impression. A departure from earlier explicitness is the play of tenuous shadows in the foreground, lending a note of the antique mystery to the landscape.

When Rainbow Over Perugia (Boston Museum of Fine Arts) is compared with contemporary American paintings, in which this lusus naturae appears, their irisated bows contrast with Inness' sweep of pale radiance. In this canvas, the subordination of detail attests the artist's belief that a painting should express a unity of emotional impression. His generalizing of foliage in variety of color and texture must have seemed radical to a public accustomed to careful definition of leaf and twig.

Inness' poetic nature is evidenced in the subtlety of *Twilight in Italy* (Art Institute of Chicago), as well as in *Sacred Grove Near Rome*, showing a vast, flowing plain only broken by a few details that impart a sense of scale. Such paintings not only evidence the emotional reactions of the artist to his subjects, but also his power of conveying them in simplified terms.

Other instances might be added in this showing that display Inness' sensitive perception of color harmonious with his themes and above all his unpedantic, but compelling, revelation of the adumbration of a classic world over present scenes.—MARGARET BREUNING.

#### **NEW YORK NOTES**

The use of sculpture in everyday settings will be demonstrated in the Sculptors Guild's annual exhibition to be held at the Museum of Natural History, February 18 to March 16.

Works by seven members of the New York Chapter of Artists Equity will be shown until February 28 at the Arthur Brown Gallery, 2 West 46th Street. Participating artists are Margarita Gibbons, Carolyn Stoloff, Frank Callcott, Paul England, M. Benke and Janjigian.

Rimesters in the Costume Institute of the Metropolitan Museum have dubbed a current show "Ribbons and Laces and Old-Fashioned Faces." On view in the Museum's American Wing, the show, according to the museum, "is an epitome of American portraits, costumes, and furnishings during the century between the ascension of George II to England's throne in 1727 and the end of the early Federal period."

A one-man show of stone-and-seashell sculpture by Mortimer Glankoff is on view at F. A. R. Galleries, 746 Madison Avenue through February 29. Glankoff, founder and executive vicepresident of Cue Magazine, began working in sculpture two years ago at Fire Island where he found stones and shells ideal sculptural materials.

## FIFTY-SEVENTH STREET IN REVIEW

KEITH VAUGHAN: For his third New York show, this well-known younger English painter has assembled a group of disciplined, painterly oils. These make fluent use of the formal vocabulary which the masters of Paris have developed. In interiors and in still-life arrangements the influence of Braque and of Matisse (1906-16) is especially apparent. Landscapes such as House and Garden Wall and two studies of a mill (though reminiscent of Klee) are more convincing and seem more deeply felt.

Vaughan usually restricts himself in each painting to variations of one austere color with a touch or two of a second. Heavy black lines are used to outline fauvist figures, a table, or the divisions of a landscape. Rimbaud's "A Season in Hell" and Kafka's "The Trial" occasioned a few of the paintings, but Vaughan's best work is inspired by his English surroundings. Moodily poetic, it is at the same time entirely plastic in execution. (Durlacher, to Feb. 23.)

-J. F

FREDERICK FRANCK: This is the artist's fifth showing in New York and follows directly on successful exhibitions in Europe. Large and divergent, this present showing is predominated by paintings which accent a spiritual quality, expressed in varied conceptions of human problems. The most impressive example of this theme is the large triptych, A Resurrection, of which one outer panel depicts barbarous figures in violent conflict. The other outer wing shows modern man hopelessly enmeshed in his own technical inventions. The central panel portrays man's final freedom in the gaunt, yet triumphant figure of the Resurrection, its simplified intensity a contrast to the struggling figures on each side.

Another dramatic canvas is *The Slave Ship*, its towering black masts and heavy bulk set against a sinister grayness of background. From openings on

its lowest desk, emaciated, almost lifeless masks of faces peer out. The Scapegoat represents the animal that was turned loose into the wilderness on the Day of Atonement, bearing symbolically the sins of the people. When one recalls that the pre-Raphaelite, Holman Hunt, spent long years in the desert to portray this subject and only produced an ordinary animal picture, this haunted, angular creature seems remarkable.

In this showing, there are many paintings of American and European scenes, none more imbued with the feel of place than Holland Landscape with its rows of neatly-packed, little houses on flat meadow lands cut by dykes like a toy village on a green carpet. The fecundity of invention of this artist is supported by sensitive perception of the variations of design relevant to each subject, as well as by technical proficiency. (Van-Diemen-Lilienfeld, to Mar. 8.)—M. B.

JACK LEVINE: A provocative combination of two motivations is displayed in Levine's recent paintings. One is the influence of the old masters, whose work the artist studied during his recent European trip on a Fulbright Fellowship. The other is the marked intensifying of his own personality, a sharpening up, as were, of his artistic idiom. sulting powerful expression, although adumbrated cerebrally, is warmed by the passionate interest in humanity always felt in Levine's work. There is less strident color on these canvases than on earlier ones. There are many passages of alluring color-a delicate purity of warm tones set off by notes of acid greens and blues, or strangely harmonious clashes of clear pinks with hot reds. But color pattern is never a decorative imposition. It is an element of design, essential to its full significance.

The pièce de resistance in this show is the large canvas, Pawnshop, on which the artist has been working for three

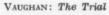
years. Many of the smaller paintings appear to be studies for this iconography of the pitiful, useless wreckage that has drifted in from the urgency of human needs. In this heterogeneous accumulation, the figures of two beggars are interwoven, one on crutches, one with a tray of pencils. Above them is the head of the proprietor, his face enigmatic, astute, untouched by the emblems of poverty and distress about him. For all its involvement of curves and angles, of sharp linear pattern, towering verticals and impinging shapes, the whole composition holds a consistency in its upward-moving vibrancy of design, that reaches the window's arch with its familiar pawnbroker's three balls above it. (Downtown, to Feb. 16.) \_M. B.

BEN BENN: Variety of expression marks this artist's exhibition of paintings, all admirably presented. Landscape with House bases its effect on clashes of complementary greens and reds, a familiar device in Benn's work. Other canvases, adopting a wider gamut of color, are carried out with a bravura of brushwork—with inky blue water, green sky and touch of pink on the horizon of The Blue Sea or with enormous gull forms above in another seascape.

Yet without abandoning his expressionistic fervor, Benn brings many of his canvases to simplified, incisive design. The semi-abstract Cafeteria shows clustering, little tables with one seated form just relieved from transparency and another solidly defined. The relation of detail and the spatial recession of the room are harmoniously unified.

Among the still-lifes—all outstanding performances—is Autumn Leaves, its large wine and flame-color leaves thrusting across the whole canvas from a blue jar, its foreground a checkered design of sharp hues. Still-Life with Italian Jar possesses a fine resolution of color in rhythmic pattern. Two still-

FRANCK: Crucifix Among Idols







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The Art Digest

lifes of fruit display impeccable craftsmanship in their defining of shapes and forms and richly textured surfaces, (Hacker, to Feb. 29.)—M. B.

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CARL HOLTY: Whatever the subject or the degree of abstraction, color is the dominant element in Holty's new oils. Small translucent squares of color are scattered, like fragments of mosaic. across expanses of cool color. Mood is established with color alone-generally an animated cheerful mood. Between patches of lavender and blue, leaf green and pink, swift lines define a horse and rider, a mountain, or a clownlike figure incisively and economically. In Still-Life description is reduced to a minimum: a kind of shorthand suffices and color shapes provide metaphors for objects on a table. Equally abstract is Astarte, in which the goddess becomes a quilt of red and pink squares arranged next to the dark blue shape of her bull.

In many of these paintings the use of color reminds one of Jacques Villon; the line suggests La Fresnaye or Segonzac, But the fusion of line and color when completed—as in Sausalito and Still-Life—is Holty's own. (New Art Circle, to Mar. 1.)—J. F.

MODERN EUROPEAN MASTERS: Highlight of this show is a canvas by the German expressionist Kirchner. Painted in 1915, shown now for the first time in America, Soldiers in a Shower Room forcefully registers Kirchner's strong anti-militarist bias. A group of soldiers are brought close to the picture plane, their narrow young bodies forming an intricate pattern. In contrast to their lithe, curving figures, an officer stands to one side, stiffly barking commands. Painted in Kirchner's characteristically bold strokes, the work is expressive in the best sense.

Other outstanding paintings in the show are *The Philosophers*, a rich watercolor study by Nolde; *Landscape in Champigny*, one of Soutine's glistening, wind-swept portraits of a house; and a brash still-life by Schmidt-Rotluff. (Feigl, to Feb. 29.)—D. A.

SPIRO, VON UNRUH & LEHMBRUCK: Filling a gallery, Eugene Spiro's lithographs present vivid impressions of famous concert performers, It is notable that in so large a collection there is no sense of repetition in the artists seated at a piano as accompanists or as soloists; but each is given individual traits of gesture and pose. Spiro's prints are carried out in linear delicacy, not bold oppositions of black and white, but a uniform tonal harmony in which the line both defines the figures and suggests their inner planes.

It is difficult to single out individual papers. All have a sparkling vitality and an impressive characterization. Yet, perhaps, the presentment of Gregor Piatigorsky, bending absorbed over his 'cello; Lily Pons, singing with clasped hands; or Fritz Kreisler, at one with his violin, might be cited.

In addition to this large display of portraiture, Lehmbruck's head of painter Fritz Von Unruh, is shown. It is pervaded with the sense of melancholy and mystery so familiar in this sculptor's work.

Some canvases by Unruh, who was a close friend of Lehmbruck, possess both violence of color and heavy pigmentation. (Galerie St. Etienne, to Feb. 28.)

—M. B.

CARLOS MERIDA: In paintings dating ing 1948-1951, Merida powerfully consolidates past vocabularies into a uniformly eloquent expression. The Guatemala-born painter has drawn inspiration from Mayan myth and symbol, from surrealist caprice, and from his own fecund imagination. Out of the figures of ancient Indian art, Merida weaves evocative patterns, always retaining a flat, frieze-like discipline. Disparate elements-archaism, cubist collage effects, the inevitable surrealist symbol, the unsullied color of Orphism-are all assimilated and subordinated to Merida's positive concepts.

Most salient in recent paintings is a new kind of rhythm. In poetry, it would be called "sprung rhythm"; in painting, it is a kind of surface interplay of negative space and related (by gesture or



MERIDA: The Comet and the Horse

direction) figures. Among paintings which best sustain this dancing rhythm (Merida has directed the Mexican Ministry of Education's department of folklore and dance), The Pavane of the Moor and The Three Kings are most striking. Using the flat forms of collage pasteups, Merida articulates his surfaces with resounding colors. In The Kiss of the Fairy, a filigree effect of wrought metal against a ground enhances a mood of antiquity conveyed by the painting.

The show includes a group of temperas dated 1948, particularly appealing in their fretted surfaces, their dance-like movements and earthen color.

For Merida, the potency of the sign, the pictographic communication, has always been ascendent. Now, at the age of 61, with a wealth of means at his command, he reveals the finish and poise of a master. (New Gallery, to Feb. 23.)—D. A.

JIMMY ERNST: Gouaches and collages by this artist make up what might be termed a crackling exhibition, for in this show there is almost an explosive effect of high-tensioned forms imping-



JIMMY ERNST: Frontier History

ing sharply on one another in webs of linear pattern. The ingenuity of these intricate designs and their beauty of color patterns form an exhilarating display. Although titled, they are nonobjective realizations of a conception.

Yet a title is not needed for the witty Conversation, its yellow rectangles with projecting forms and the medial line of gray appearing to sustain a medley of lively chatter. In Birth of a Notion, spirals and squares seem to approach and recede from one another in the deliberately tantalizing manner of an eluding conception. In the majority of the paintings, the impact of varied forms on linear convolutions produces an acuity of vibrant movement that is skillfully held in appreciable equilibrium. The large collage, while gaining in textural richness from its applied forms, seems to lose the concentration of design of the other paintings. (Borgenicht, to Feb. 23.)—M.B.

GEORG MEISTERMANN: Color lithos by this versatile German artist only faintly suggest his basic training in stained glass technique. While his oil paintings usually have a strongly tectonic, compartmented structure, Meistermann's graphic work seems to possess more freedom, freedom which allows hand and spirit to roam freely over white spaces.

Like children's drawings, these graphics are an enjoyable motley of uninhibited phantasy. Now they appear as simple but sweeping calligraphy of crosses and dashes executed with a three-inch-wide brush; now like a microscopist's enlargements of wriggling bacteria and sprightly staphylococci; and now like a strange topography of enchanting summer gardens. (Wittenborn, to Feb. 29.)—M. Z.

JACQUES ZUCKER: Paintings by this artist bring a nostalgic memory of Soutine, for some of them are carried out with the swirling brush stroke and tormented forms of Soutine's Ceret Landscapes. Also reminiscent of Soutine is the almost indecipherable introduction of figures in landscape. Yet Zucker's ideology is more often a personal de-

velopment of expressionism, allowing factual statement to be enveloped with an ambiance of emotional reaction.

In Figure of a Boy, starkly placed on a dark street, the red coat recalls Soutine's delight in that color, but Zucker's painting deserves more than such a superficial listing, for form is soundly modeled and the characterization arresting. But in Woman in White, one feels that the artist's interest in subtle manipulations of white pigment interests him more than his subject.

The flower pieces display a range of jewel-like colors and richness of textural substances. While not naturalistic, they are vivid realization of differing forms, achieving more than decorative effects in their conveyance of organic life. (Milch, Feb. 18 to Mar. 8.)—M. B.

CHARLEY TOOROP: Powerful is the only fitting word to describe the impact of this remarkable Dutch artist, one of the foremost in her own country, but unaccountably unknown here. Ultrarepresentationally, yet with a monumentality of vision that elevates her subjects far above the incidental, she reduces outward forms to severest simplicity, as has not been done in European painting since Zurbaran and De la Tour.

Calling herself a "new" rather than a "modern" artist, Charley Toorop is a passionate defender of abstract painting. Her nature-based forms sometimes take on a purely decorative function: witness the treatment of branches in the majestic Three Generations as compared with those in the background of Self-Portrait with Winter Twigs. The scintillating activity of Rotterdam Harbor owes as much to the bustling pattern of colors and form-abbreviations as to the inherent briskness of the scene. Her still-lifes have a strong, almost sculptural quality. Through a process of rigorous distillation and hard-boiled delineation, Toorop subjugates nature to her iron will. (Hammer, to Mar. 1.)

LEONARD EVERETT FISHER: Despite his youth—he was born in 1924—and the four years he spent in the army, Leonard Fisher has accomplished a good deal. In 1950 he won a Pulitzer Prize, and 1952 finds him Dean of the Whitney Art School in New Haven.

Fisher, a surrealist painter with a taste for the Italian primitive, makes his New York debut with fantastical, rather macabre allegories. These are painted with photographic sharpness in egg tempera, in the cool clean color one associates with Delvaux and Kay Sage.

Dressed in soft clinging fabrics, Fisher's dream-players are lean, raffish and unequivocally sexed. A movie set for a gangster melodrama is suggested by The Juggler—a hotel room, two swarthy types caught at a tense moment with their cards down, a robust blonde peering over the shoulder of one of the players, while upstage a juggler in tights juggles outsize pearls. For Invitation to Immortality Fisher has assembled an unholy company of hill billy fiddlers and their wenches. Seen capering on an endless expanse of rippling sand, they, nevertheless, are curiously chic people.



FAZZINI: Dancer



TOOROP: Self-Portrait

Probably by Monday morning they will have discarded levis and ballet slippers for more conventional attire, and returned to their desks high above Madison Avenue. (Hewitt, to Mar. 1.)—J.F.

MARY CLEVELAND: In the difficult medium of encaustic, this New Mexican artist has created a series of panels that show different aspects of her talent. The landscapes seem most successful, in particular a strong and sober view of the mesas of the artist's home state. A second one, in more glowing colors and swaying movements of seaweeds, suggests a fantastic swamp.

Another set of paintings presents rows of puppet-like haloed figures in strange stiff arrangements reminiscent of Byzantine mosaics. There is also a delightful, boldly executed still-life of a large blue plate with three bright red focal points: a fish, a glass, and a gay little bird that seems to have just extricated itself from Klee's twittering machine. (Roko, to Mar. 5.)—M. Z.

ROBIN IRONSIDE: A former curator at the Tate Gallery, and well known in England as a critic, Robin Ironside is also a watercolorist with a penchant for the baroque and the Gothick. As a draftsman he is something of a virtuoso

in the tradition of Tiepolo and Campagnola. That tradition, of course, is considerably modified in the climate which produced Hogarth and Walpole.

G

Ironside draws his rococo buildings and people in an intricate white threadline, often against dark color, so that the effect is of gleaming transparency, like crystal seen by candlelight. In "The drowned leading the drowned" ghostly corpses float along deserted streets, past shop fronts and over glistening cobblestones. In another work the body of Narcissus floats in a pool in a Watteau grotto overhung with reeds and flowers.

Almost all of Ironside's pictures illustrate passages in Verlaine, Debussy, Byron, Couperin or Dickens, and they should be regarded as illustrations rather than as results of a truly plastic impulse. As illustrations they are witty, if somewhat precious, and well executed (Durlacher, to Feb. 23.)—J. F.

PERICLE FAZZINI: Etruscan sculpture was a blend of Greek and Roman styles. A modern Etruscan is Pericle Fazzini, first prize winner at the 1950 Venice Biennial, now making his New York one-man debut.

Fazzini's most impressive work is a series of small figures of men and women, cast directly in bronze or produced by cire-perdu. The subjects sprawl and tumble about in natural, sometimes awkwardly graceful poses. They are seen in detail without benefit of cache-sexe. Fazzini likes his women to inspect the soles of their feet and his men to be rampant. In all of this work an expert knowledge of anatomical balances and stresses is revealed—and sometimes a ribald humor.

Larger bronzes depict centauresses and contortionists twisted like strange vegetables. In these, handling is broader, suaver, roundedly stylized. *The Prophet*, a natural-color wood figure, suggests Nadelman, but without his chic.

Fazzini also shows large figure drawings—somewhat abstracted and archaicized—on rough paper. These are unframed, mounted and hung like kakemonos. (Iolas, to March 23.)—J. F.

FRENCH GROUP: These drawings and paintings comprise a pleasing olla podrida of many periods and styles, but of one constant of quality. Daumier's mordant satire in Les Avocats and his engaging humor in Correction Paternelle are, of course, double-starred in Baedeker. Gustave Moreau's Personnage, a mystical evocation in the brilliant colors that were important influences in Rouault's and Matisse's paintings, is a rarity. Gauguin's watercolor, Montagne Sacré, a theme he enlarged in a painting of the same subject, shows how he adapted an oriental line to his flat-patterned forms in effective arrangement. Delacroix' Centaure, classical both in subject and in its modeling of form, is romantic in its fantasy of flight through the clouds. Cézanne's watercolor, Lac D'Annecy, a lateral com-position, indicates, as always in his sketches, the main statements of the scene.

An early drawing by Picasso, Portrait d'Homme, is in the romantic-realistic phase. Echoes of Steinlen and

Lautrec, even of Gauguin, appear. Gromaire's Bateau, brilliant in color and involved in design, is yet a logical, powerful expression.

A young French artist coming into the limelight, Roger Chastel, contributes one of his illustrations for a book. A group of drawings by Roger de la Fresnaye, flat cubist designs of distinction, are a definite contribution to the interest of the showing.

Other artists included are Matisse, Rouault, Dali, André Girard, Jean Lurçat, and Dunoyer de Segonzac. (Carstairs, to Feb. 29.)—M. B.

STUDIES IN GRAY: By way of variation from the usual group show, this gallery presents roster artists in paintings related to the color gray. Although many painters use gray only minimally, this show includes a number of outstanding works limited to easily recognizable gray tones. Among these, Hannah Moscon's gouache semi-abstraction records a remarkable range of tonalities from gray to white.

Broader interpretations of the assignment are found in Abanavas' spacious landscape, Susan Moore's delicate abstractions, Martha Visser't Hooft's strong compositions, Pieck's humorous figure groups, Florence Kawa's steelblue and gray canvases, and Baumbach's sensuous landscape. (Contemporary Arts, to Feb. 29.)—D. A.

CAROL BLANCHARD: Miss Blanchard's garden grows with silver bells and cockle shells and lobster thermidor and mansard roofs and hors d'oeuvre and, at the very bottom, fairies. In fact, her fantasy world is peopled with creatures lilting o'er rose-petaled ways with the grandiloquence of actresses in silent movies.

Well-known as a commercial artist, Miss Blanchard fills her narrative paintings with wide-eyed ingénues engaged in amusingly absurd activities. Two lady spies ride in a 19th-cenutry train coach unaware that they themselves are spied upon by a little man under their seat. A histrionic grande dame goes to pawn her jewels. The little wife, with great aplomb, brings her groom a Midnight Snack—an elaborate roast with all culinary embeltishments. And so on and on, happily ever after, enchanting themes are enhanced by the artist's finished technique and delicate color sense. (Perls, to Mar. 1.)—D. A.

REGINALD ROWE: This young artist's paintings of a Cuban village display a commendable absence of exotic emphasis of light and color, too often present in paintings of tropical scenes. A diffusion of light throughout his canvases affords clarity of definition of forms with no exaggerated contrasts of brilliant light and deep shadows. Rowe's subject matter is picturesque, but his record of it is in pictorial terms.

Sheltering the home of Rowe's friend, Ernest Hemingway, Ceiba Tree fills the whole canvas with its wide-spread branches, their rigid ramification relieved by the textured white and dark surface of bark. Set starkly against a vividly blue sky, the majestic tree dominates the scene, yet is coordinated with the foreground details. Tile Roofs, with

uneven curving, red tiles; Two Family House, its dilapidated structure upheld by sagging pillars; Cojimar, in which the ground slopes away from the roadstead to a little hill, all illustrate the artist's selective vision and the appositeness of his color to designs. (Wellons, Feb. 18 to Mar. 1.)—M. B.

HARRY MINTZ: A leading figure among Chicago's expressionist painters, Harry Mintz has made three trips to Mexico in recent years, where the things he saw and felt impressed him deeply. Many of his new oils are inspired by somber, ornate magnificence of Mexican church architecture. The red and gold altar of San Juan Capistrano with the figures of saints glowing dimly in their niches, the facades of cathedrals seen head on or rising at the end of a narrow street-these are his subjects. Dark colors with streaks and flashes of red and gold are laid on, layer upon layer, to produce molten smoky effects, or in *Response*, to pro-duce a Byzantine opulence. (Heller, to Feb. 23.)-J. F.

SYLVIA LAKS: Recording impressions of three years in Mexico, Sylvia Laks displays a knowledge of solid formal de-

DAUMIER: Correction Paternelle



BLANCHARD: The Beach Picnic



sign gleaned from earlier days as a Hofmann student. Distinguished from the general run of Mexico-influenced work, Miss Laks' paintings use "regional" subject-matter only minimally.

Establishing a rich range of earth colors—sonorous grays, greens and terra-cottas—the artist paints simplified peasant portraits and grouped figures. A mixture of Indian archaicism and semi-cubism marks *Fiesta*, a neatly patterned composition redolent, in color, of baked brick and sun-warmed slate.

Although a few oil and sand paintings in this show come dangerously close to being Mexican clichés, the majority of canvases here show control of both technique and content. (Roko, to Feb. 29.)—D. A.

STERLING and DOROTHY STRAUSER: Recent oils by Sterling Strauser, and hooked rug pictures by his wife, Dorothy, afford interesting contrasts in temperament and technique. Among the oils in this show are several somber expressionist studies of suburban railroad stations in which an atmosphere of grey gloom is communicated. Less somber are a pair of elongated nudes. In these, pencil is used to outline figures which seem to be condensing gradually out of grey-green smoke.

Dorothy Strauser uses nylon, which she dyes herself, in the production of her small hooked rug pictures. Many of these represent old Pennsylvania toys and animals, among which a giraffe seems especially effective. Others are allegorical depictions of hunters, deer and maidens. Subjects are set among branching and interweaving arabesques. Colors are subdued and quite unusual. In style these pictures seem related at times to the paintings of Russian primitives as modified by Chagall. (Burliuk, to Feb. 23.)—J. F.

DAVID PORTER: This 39-year-old self-taught New Yorker is not set in his ways. Within the year during which he painted the 22 abstract canvases of his present show his manner of expression has varied. Typical of earlier work, Discovery consists of small red pictograms arranged in neat rows on blue areas and suggesting hieroglyphs on Egyptian murals. In other canvases subject is represented with a degree of realism. Here Porter uses a thin, sensitive line and tender powdery colors, somewhat in Redon's manner.

Paintings produced later in the year become more abstract and condensed. They are filled with crazy pavement patterns or look like weathered lichenous rock surfaces. To heighten this effect, in some paintings sand has been applied to certain areas.

The largest canvas in the show—or rather group of canvases—is *Parade*, a polyptych with detached panels. Displaying uninhibited gaiety and freedom, it is a good example of Porter's recent work. (Hugo, to Mar. 1.)—M. Z.

CATHERINE BARJANSKY: The catalogue for this recent exhibition of wax sculptures reads like a veritable Almanach de Gotha of our contemporary generation's intelligentsia. Yet it is not only the dazzling array of names—Ein-

[Continued on page 23]

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Square in Palaiseau

NEW PAINTINGS BY

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ATTILIO

## SALEMME

Paintings/Through Feb. 29

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2:00-5:30 P.M. 10 East 77 St.

#### Apples, Et Cetera

[Continued from page 8]

has produced, was, like Zola, numb to the genius of Cézanne. . . . Huneker, like Zola, died without sensing the significance of the giant of Modernism."

Except for the sentence disparaging Raphael, this "attack" on Huneker was the most unpopular paragraph in "Apples and Madonnas." Who was I,

etc., etc.?

In another five years, 1932, came the Century of Progress World's Fair in Chicago. By that time the Art Institute, which housed the fair's official fine arts exhibition, owned or harbored on long-time loan the superb Basket of Apples in the Birch-Bartlett collection, the Auvers-sur-Oise and Flowers and Fruit in the Coburn collection, The Bathers in the R. R. McCormick collection, and one of the greatest of all landscapes in the history of painting, L'Estaque in the Ryerson collection. In addition, the museum borrowed enough first-rate Cézannes from other American and French collections to fill a whole gallery.

Cézanne caused no particular stir among visitors to the fair, and neither, for that matter, did Picasso and Matisse and the others who had stirred riots in the days of the Armory show and in the first years of the 1920s when the Arts Club, the No-Jury Society and the Birch-Bartlett collection, first installed on loan at the Art Institute and then accepted permanently, had ushered in the "official" acceptance of "modernism" in Chicago.

But, as proof that Chicago was far from convinced, a newspaper poll, conducted by the Daily News in 1933 to determine the most popular painting in the Art Institute's collection, resulted in an overwhelming majority for Jules Breton's Song of the Lark.

The present Cézanne show at the Art Institute, organized in association with

the Metropolitan Museum, New York. is being greeted with an enthusiasm, largely drummed up, some of us oldtime cynics fear, that would astonish Cézanne himself, could he peep down from the Elysian fields. Cézanne didn't quite understand, in the latter two or three years of his life, the new honors the fauves were visiting upon him. He insisted he was only "the primitive of the way," blazing a trail others would follow. The trail in America is obscured by the thorns and weeds and brambles of the 40 "isms" practiced currently by the fourfl "artists" and "lecturers." the fourflushers, both

#### **FILM NOTES**

British Information Service: This British agency offers for rent or sale a variety of 16mm films on art. 'Looking at Sculpture," a 10-minute excursion through the sculpture rooms of the Victoria and Albert Museum, concentrates on the Madonna and Child as seen in three important periods of world art. Rental is \$1.50 and sale price \$32.50. Other short films, from three to five minutes each, include "An Experiment in Taste," a view of sculpture in Battersea Park; and "Wood Engraving By," a study of the history of wood engraving in book illustration. A complete list of available films may be obtained from the British Information Service, 30 Rockefeller Plaza, New York, N. Y.

St. Matthew Passion: The last film made by the late Robert Flaherty, "St. Matthew Passion," recently had its American premiere in New York. In the film, 14th- to 18th-century masterpieces — none of which have ever been exhibited in the United States-are shown to an accompaniment of Bach's St. Matthew Passion sung in English. Photographed in churches and museums in London, the film runs 80 minutes.

CÉZANNE: Basket of Apples



#### Metal in Painting

The use of actual metals in easel painting is a topic which I had thought was of such small general interest, that the obscurity which its technology had reached was more or less to be expected. However, from the number of inquiries I receive and from the interest aroused when the subject is discussed, it seems that almost everyone has at some time had occasion to use metal in easel painting or to think about using it either in some experimental or creative way, or to meet a definite pictorial or decorative requirement.

The handling of gold leaf is an art which has come down to us from earliest civilization, but as a highly developed handicraft procedure it has been practically a lost art for the past quarter century or more so far as any widespread practice is concerned. Kept active during the 19th century because of the demand for finely gilded picture frames and carved woodwork, the art of gilding was served all over the world by artisans who were trained in the old traditions. Today there is such a small demand for the genuine thing that very few competent oldtime gilders can be found.

#### Metal Effects Then and Now

In this article, I do not discuss the use of gold or other metallic leaf on picture frames, but in paintings. While traditionally standards or criteria of taste have confined realistic depiction of metallic surfaces to the regular use of paint-so that objects of gold, silver, copper or brass are painted with the customary colors of the palette-there have been many exceptions in the past. Most people will recall having seen actual metallic effects in older oil paintings both as areas of gold or silver and glints of metal distributed among paint strokes in order to contribute a sparkling or luminous effect. In decorative work or formalized wall painting the use of golden or silvery areas is rather common. However, today metallic effects seem to be used chiefly in the more modern styles. Areas of metallic gleam or smaller powdery or irregu-lar glints among duller paints are sought after about equally.

The classic use of metal in painting is, of course, the meticulously laid background of the early European tempera painting. According to scholars, when brightly burnished gold was used on such panels and also on frames and other objects, the original intention was to give the appearance of a slab of solid gold. Naturally, this never really fools anyone. We know that the gilded material is just a piece of flat or carved wood coated with gesso and covered with such a thin layer of metal that the value of the gold is the smallest item in its cost. But the particular effect of that smooth shining gold of infinite durability has always held a great attraction. It cannot be approached in quality or appeal by the use of any substitute or short-cut method, and so the effects of such imitations do not satisfy us.

There is no way in which the artist can safely incorporate metallic effects

into his painting except by the use of real gold leaf or, for silvery effects, palladium leaf. (Palladium is a metal of the platinum group.) Imitation gold or Dutch metal leaf will tarnish or corrode eventually, and, although extremely easy to handle as compared with gold leaf, is scarcely to be mentioned in the same place. Silver leaf tarnishes very rapidly and surface protection by varnishing or lacquering it is not a reliable safeguard. Since palladium leaf has been commercially available, it has replaced silver for careful work. Aluminum leaf has a dull or leaden hue which is unsatisfactory if a pure silver is required.

During the 19th century there was a considerable development of cheap bronze powders, so that they now exist in a great number of shades and degrees of fineness. By using them with oils, varnishes and lacquers, one can match practically every mat metallic effect, shade or color. Tons of these materials are used annually, but bronze powders and paints are so impermanent in color that they are to be used only in the cheapest and coarsest type of industrial work.

Because of their ductility, gold and some of the other metals can be beaten out into a flat leaf of extreme thinness, so thin that it will almost transmit light. When applied to glass and held up to the light, a characteristic bright green color indicative of real gold can be observed. It is about 1/30,000 inch thick and it would take about 2,000 leaves four inches square to make an ounce. A breath of air will waft it away, crumple and destroy it.

Naturally, such a fragile substance requires some facility to handle successfully, and this is where the main difference between the experienced and the tyro gilder comes in. If double-thick gold leaf is available, it pays to use it.

Its sole advantage is ease of handling. The other metals, all less ductile than gold, come in heavier leaves and are definitely easier to control. Gold leaf comes packed in "books" of 25 leaves about three inches square. The normal or average rich gold color is 23 or 24 carat; other shades down to 18 or 16 carat, pale or lemon gold, are also available. The amount of silver contained in these alloys is too small to impart any tarnishing effect, but it does make them progressively easier to handle.

them progressively easier to handle. Gilder's supplies are not so easy to come by at present and must be shopped for rather diligently. The special implements are a gilder's cushion, gilder's knife, agate burnisher and the gilder's tip, a brush-like, 19th-century invention for picking up and laying the leaves.

#### Alternate Procedures

There are two kinds of gilding water or burnish gilding (which employs a glue-size) and oil or mat gilding (which employs oil and varnish sizes). former, when faultlessly applied on carefully smoothed gesso, will take on a high mirror polish when rubbed with an agate burnisher. It is used for the very finest type of work and it calls for the most exacting procedures. Oil gilding will not burnish, out exhibits a satisfactory metallic gleaming surface like the unburnished water gilding. It is a far easier process to master and would normally be used in oil painting. The simplest or easiest process of all involves the use of quick drying gold-size and "patent gold" leaf. This leaf, a variety of 23 karat gold, comes laid or pressed on tissue paper within the books, so that it can be handled much more freely, without implements. Although gilders do not consider it suitable for fine work, it will give satisfactory results in small applications.

#### OFFICIAL ANNOUNCEMENT

It has long been a policy of the artist Logsdon to remain aloof from all important national and international art exhibitions. He has always declined to submit his creative works of art to be included in the Whitney Annual, the Museum of Modern Art, the Chicago Art Institute, the Carnegie National or Carnegie International and the Venice Bienale art exhibitions. Logsdon prefers to remain conspicuous because of his absence from these events. This Great Master confines his marvelous talent exclusively to One-Man exhibitions, and his World Premiere in 1948 will always be an occasion to be remembered.

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**Paintings** 

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Feb. 18-

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GERTRUDE

American British Art Gallery 122 East 55th Street

### BOOKS

#### The Soil as Source

"Marc Chagall," by Isaac Kloomok. New York: Philosophical Library, 1951. Illustrated, \$6.

The art of Marc Chagall has challenged many authors, but Mr. Kloomok has added an important contribution to the understanding of the artist's work. In his book, he stresses the Jewish traditional elements in Chagall's painting. The artist is seen in the context of the Jewish community of Eastern Europe as it existed before World War II. The social, economic and psychological aspects of this community are explored because of their decisive influence on the formation of the artist's personality. Chagall's style is seen as resulting from the particular concept of reality held by the ancient Hebrew prophets and poets who "looked upon this universe as upon a house that has a lord and master" and who had little respect before nature and the facts of the external world.

While some of the arguments in this book lack conviction and some of the analogies seem far-fetched, it is important that the attempt has been made to reconstruct the universe of Chagall out of the soil upon which he grew and which unquestionably is the source of most of his creations. Hitherto, these important factors have been overlooked or only slightly touched upon. On the other hand, one cannot help but feel that the author underestimates the impact of French art on Chagall's painting-an impact which has been stressed perhaps too much in other important books

Any comprehensive work on Marc Chagall must necessarily explore many aspects. Among them is the peculiar nature of Jewish East European mentality in all its mystic and dynamic manifestations, its traditions and folkways.

But there are also aspects involving mystic and symbolic tradition in French letters and poetry, and the influence of this tradition on modern French painting at the beginning of the 20th century.

Chagali's canvas is a meeting place of Peretz and Apollinaire, Max Jacob and Shalom Aleichem, Canudo, La Fresnaye, the Kabbalah and the painters of the wooden synagogues in Poland. He represents a meeting of two cultures which reach far back into history, an interaction of two irrational currents resulting in the rare artistic fusion which makes for originality of style. A comprehensive work on Chagall must explore both of these currents.-A. KAMPF.

#### Degas Compendium

"Degas," by Daniel Catton Rich. New York: Harry N. Abrams, Inc., 1952. 127 pp., 50 color plates. \$10.

Edgar Hilaire Germaine Degas, the most talented painter of his generation, perhaps of his century, will often seem, even when compared to a Delacroix, very much of an Old Master. A pro-digious draftsman, an inventive and searching composer and adventurous colorist, he nevertheless doesn't seem

an artist of heavyweight caliber at present. This is due to the lightness of his theme, the grace of treatment, and the general casualness of the impressionist method as contrasted with the constructivist approach of Cézanne in his later years or of Seurat. Thorough study of Degas, however, reveals not only a skilled and intelligent, but also a profoundly methodical and classical artist, whose full stature may yet have to be recognized.

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This new volume in the "The Library of Great Painters," series provides opportunity for such a study. The book comprises 50 color plates, with a bio-graphical introduction and comments on the plates by Daniel Catton Rich, director of the Chicago Art Institute. The text itself is accompanied by a number of monochrome illustrations.

The well-chosen plates, which in this type of book are the first consideration, are of generous size and high quality of reproduction. For the reader, they a source of the lively pleasure which Degas, more than anyone else, so immediately communicates. Rich's comments are unusually apt and useful; each paragraph and picture bring out with great lucidity some facet of the artist's oeuvre, with specific analysis and exposition of his formal concerns. More than this, they form a logi-cal sequence, so that they develop the idea of Degas' true accomplishments, culminating in three reproductions of late pastels in which we see not only Kandinsky and the late Bonnard, but Picasso (and even Rothko), and much that has not yet been fully explored.

The biographical account is sympathetic and sensitive, giving to even the completely uninitiated reader a real feeling of the man and his intentions. At the same time Degas is not distorted into a popularized figure of a warm, "human" personality, but presented as an artist solely, having an artist's preoccupations with form and technique. The book is full of clues to his particular kind of profundity, based on classical precision and control.

The publisher, the editors of the series and the author are to be complimented highly for this publication which in all its phases, planning, sensitive presentation, level of communication, design and price so happily serves the cause of wider and more adequate understanding of art.

-Louis Finkelstein.

#### **BOOKS RECEIVED**

SAILOZ, introduction by A. S. Raman. (New Delhi: Dhoomi Mal Dharam Das.) Illustrated monograph on a Calcuttan painter.

FLOWER MAKING, by Clara Kebbel. (New York: Studio Crowell, \$1.50.) This "Make It Yourself" book describes the art of modeling flowers from feathers, leather, cellophane and wax.

MAKING POTTERY FOR PROFIT, by Richard D. Cole and Peg B. Starr. (New York: Sterling Publishing, \$2.95.) A practical book for potters; tells them how to make, price and merchandise ceramic products.

#### 57th Street in Review

[Continued from page 19]

stein, Delius, Bourdelle, Von Bode, Freud, Sforza, Ysaye — that impresses one (Mme. Tussaud could do no more), but also the psychological penetration with which the modeler has studied her sitters as human beings.

Although the individual quality of each model is well caught-vide an introspective Freud, a pensive Ivan Goll, an ecstatic Marian Anderson, a Socratic Bourdelle-the artist's own view of humanity and her personal preferences are not suppressed. (Newton.)-M. Z.

WOMEN ARTISTS' ANNUAL: Some 60 painters show in this 60th Annual Exhibition of the National Association of Women Artists. The show includes every style of contemporary painting. Most outstanding, however, are a group of semi-abstract canvases of professional caliber. Among these, May Helloms' Interior, with its strong composition suggesting the atmosphere of a brightly colored kitchen; Rose Kuper's bold nude study, Summer Gossip; and Dorothy Hoyt's Mother and Child, combining simplified flat planes and intense color, all display both technical and creative competence. Other notable paintings include *Holyday* by Anna Neagoe and Tula Motif by Janet Marren.

Established in the 19th century, the association now has over 800 active members. (Argent, to Feb. 16.)—D. A.

LOUIS FERSTADT: This Russian-born artist and art teacher is presenting a 25th anniversary retrospective show. In this exhibition he shows a propensity for the symbolic, combining details which represent general ideas in often complicated jigsaws. An earlier canvas, East River, unites such elements-gunman, prostitute, policeman, cat-in one scene; but in later works Ferstadt goes deeper under the surface of things through a process of analysis and reconstruction of forms. Thus his latest work, Oriental Garden, is marked by female figures hovering over the canvas, each occupying a square of a checkerboard-like composition. (American Art, to Feb. 23.)

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GROUP SHOW: A small group of paintings by members and sponsors of this gallery brings with it refreshing liveliness and variety. A very atypical Evergood, Harem, has the aspect of an extempore wish-fulfillment casually burlesqued, cartoon style. Diametrically opposed is Brockdorff's Life Raft and Boat Deck, a severely geometric composition in a subdued color scheme.

Edgar Levy shows an intense but simple-lined portrait animated by some of Modigliani's whimsicality. Another Simplicissimus is DeHirsch Margules, who reduces Boat, Sun and Hawker to an effective minimum of lines and colors. (New-Age, to Feb. 23.)-M. Z.

GERTRUDE ROGERS: During the year since her last New York show, Gertrude Rogers has grown apace. Mrs. Rogers is a Michigan farmwife who, four years ago, at the age of 51, began to paint while convalescing from a severe illness. A self-taught painter-a "primitive"-

her vision of rural things is highly nersonal and quite unlike that of Grandma Moses. It is clean, curiously sophisticated and not so very quaint.

Fascinated by intricate patterned texures-leaf, grass, stone and plumage-Mrs. Rogers depicts things meticulously and fits each element into the overall composition. Her photographic vision, which renders things near and far with equal sharpness, is most original in studies of the small things of naturethe world of spider webs, grasshoppers and wildflowers. (Amer.-British, to Mar.

RALPH FABRI: Phantasmagoric romanticism and cosmic amplitude are strangely combined in Fabri's recent paintings. Daydreams of exotic oceans, towering fairy castles and visionary trees, enveloped in blue-violet mists, are encased in an overlaid web of atmospheric ripples.

The mood of his work varies. There is the soporific languor of Midsummernight's Dream, where through coulisses of tropical growth we see a dream city rise beyond a glassy sea. There is the excitement of Moonlight Sonata-rushing waves assailing a fata-morganic castle. Finally there is an explosive tempo, as in On the Rocks or in the jetpropelled Chariot of the Sun. (Creative, to Mar. 1.)-M. Z.

BEN MEYERS: Composing most of his paintings with objects from the conjurer's world, Meyers brings static images of clowns, acrobats and circus animals very close to the picture plane. Usually larger than life, these images compel the spectator to be fastened in their frozen gazes.

In Travelers, Meyers abandons his circus themes in favor of a strange family portrait. Here, seated hieratically on a horizontal plane, a family of four nudes relaxes in a somber forest setting. A primitive simplicity of draftsmanship and color gives this painting the dignity and charm of a 15th-century Rest on the Flight to Egypt. (Artists, to Feb. 21.)-D. A.

JOSEPH JESWALD: This 25-year-old artist, former student of Léger in Paris, gives descriptive titles to his paintings. Yet, in most of his work, subject is submerged and serves as mere scaffolding for intricate construction of shapes and colors. What remains, and what the painter seeks to convey, is general mood or impression.

A recent solo show—the artist's first in this country-included two versions of a Hat Sale embodying confusion and excitement. Under the El captures the gloom and "blues" of Third Avenue on a murky day. Evening Street Repair is bright with the infernal glow of blow torches and red lights. (Art for Interi-

BENJAMIN SHEPARDSON: Those who can share with Shepardson happy memories of the sunny Bermuda islands will no doubt derive most pleasure from these scenes. Shepardson seems never to tire of depicting deep blue ocean, green-branched cedars, rocks and dunes, in landscapes where only occasionally the slim figure of a dark inhabitant appears. (Salmagundi, to Feb. 29.)-M. Z.

### John Sloan To Feb. 23 Andrée Ruellan Feb. 25 - Mar. 15 KRAUSHAAR GALLERIES . 32 E. 57 ST., N. Y.

opening exhibition Feb. 12-Mar. 3

Paintings and Drawings by

MARY VAN BLARCOM The Main Gallery, 38 W. 57 Feb. 12 thru Mar. 10

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PAINTINGS

## MARGOT LAGOW

Feb. 18 - Mar. 8

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by 19th and 20th Century French Artists thru February

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• SCULPTORS GUILD ANNUAL WHO'S NEWS

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feb. 18 - mar. 16

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"The Nude"

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THEODOROS

Feb. 18 - Mar. 8

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Thru February

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oils drawings watercolors

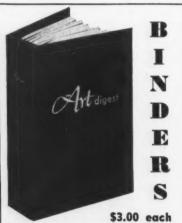
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Freie Universität of Berlin has invited Dr. Alfred Neumeyer, professor of art history at Mills College, to be guest professor for its 1952 summer semester. Dr. Neumeyer was formerly a member of the Berlin University faculty.

Fourteen new members-eight writers, five artists and one composer-have been elected to the National Institute of Arts and Letters. New members include Jacques Barzun, historian and esthetician; Edmond Amateis, Peter Dalton, and Katherine Lane, sculptors; Henry Schnakenberg, painter, and Clarence Zantzinger, architect.

John D. Biggers, president of the Libby-Owens-Ford Glass Co. and long a trustee of the Toledo (Ohio) Museum of Art, has been elected president of the museum. At the same time, the trustees re-elected Blake-More Godwin and Otto Wittmann, Jr., to the positions of director and assistant director, respectively.

The Walker Art Center of Minneapolis has appointed H. Harvard Arnason director of the Center.

Seven members of the jury for the National Art Exhibition at the Terry Art Institute in Miami, Florida, are: Arthur Millier, critic of the Los Angeles Times and DIGEST correspondent; Copeland Burg, critic of the Chicago Herald-American; Dorothy Grafly Drummond, writer on art and Philadelphia correspondent for the DIGEST; Francis A. Klein, critic of the St. Louis Globe-Democrat; Bernard Myers, critic and writer; Justus Bier, educator and critic of the Louisville Courier-Journal, and Mrs. Doris Reno, critic of the Miami Herald. The exhibition will be covered in the March 1 issue of the DIGEST.

Oronzio Maldarelli, sculptor, was recently elected a vice president of the National Institute of Arts and Letters. Franklin C. Watkins, Philadelphia painter, was re-elected to the same office.

Hofstra College in Hempstead, Long Island, has appointed Frank Kleinholz as Visiting Artist.

Dutch artist Cock van Gent was recently awarded a \$1,500 grant by the Catherwood Foundation to carry out a one-year painting program in Mexico. Miss Van Gent has exhibited widely in both the United States and Holland.

Louis Ferstadt has been appointed exhibition director of the American Art Gallery, New York.

John C. E. Taylor, since 1941 a member of the art faculty of Trinity College, Hartford, Connecticut, has been promoted to associate professor. A native of New Haven, Taylor received his M.A. at Yale University in 1940.

Colette Roberts has been appointed

director of New York's Grand Central Moderns Gallery, Mrs. Roberts is known for her work in arranging exchange exhibitions between France and the U.S.

Antonio Prieto, internationally known ceramist of Mills College, will represent the United States at a world conference of potters and weavers to be held next July at Dartington Hall, Totnes, England. Other Americans invited to attend are Margaret Wildenhain of Guerneville and Langdon Warner of Harvard.

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THE ART DIGEST, 116 E. 59 St., New York 22

## **AUCTIONS**

#### Featured and Forthcoming

Fine arts auctions scheduled for the next few weeks at Parke-Bernet Galleries include the second and final part of a sale of prints from the Edwin A. Seasongood collection, and a sale of old masters and other paintings from various collections. The former sale will take place Wednesday, February 27, at 8 P.M. Exhibition commences February 20. The latter group will be sold Wednesday, March 5, at 8 P.M., after exhibition from March 1.

The second part of the Seasongood auction is comprised chiefly of etchings by English French and American artists from Whistler to John Taylor Arms. Notable inclusions are 13 Whistlers; Le Graveur Joseph Tourney by Degas, a pencil-signed impression of the only state of this etching; Mary Cassatt's After Dinner Coffee, an aquatint; Daumier's lithograph, Croquis d'Expressions, No. 22. Other items in the group are by Muirhead Bone, Felix Bracque-mond, James McBey, Edouard Manet, Anders Zorn, Joseph Pennell and Charles Meryon. The sale also includes a Pi-casso, a Matisse, a pair of Samuel Palmers, and four Fragonards.

In addition to the modern graphics, the Seasongood sale will present a few important prints by Northern masters of the 15th and 16th centuries. In this group are a Burkmair and a landscape by Hans Sebald Lautensack. An impression of Dürer's extremely rare title page for the Apocalyse is said to be the finest in existence. Another rarity in the history of graphic arts is an engraving of a Hieronymus Bosch Last Judgment by the Dutch 15th century artist Alaert du Hameel.

Of particular interest in the sale of paintings due on March 5 are landscapes by Constable, Gainsborough and Theodore Rousseau. This sale will include a number of Italian primitives, a Titian, and Dutch 17th-century works, among them a Rubens portrait and canvases by Teniers the Younger, Van Dyck and Jan Steen. Also to be featured in the sale are English 18th-century portraits by Reynolds, a number of 19th-century canvases, and a group of sporting subjects.

#### Auction Calendar

February 21, 8 P.M. Parke-Bernet Galleries, Mod-ern paintings, drawings, prints & bronzes, Sale includes paintings by Pissarro, Segonzac, Utrillo, Chagall; American work by Glackens, Hassam, Lawson, "Grandma" Moses; drawings by Ensor & Guys; bronzes by Rodin & Archipenko, From various owners, Exhibition from Feb. 16.

February 22 Galleries closed.

February 22. Galleries closed.

February 21 & 23. 1:45 P.M. Parke-Bernet Galleries, English & American furniture & decorations, Sale includes Queen Anne inlaid slantfront desk; Chippendale, Sheraton & Hepplewhite chairs & cabinet work; early American silver; Georgian silver & Sheffield plate; glass paperweights; English & Irish cut table glass; decorative paintings; oriental russ. Property of Alvin C. Detwier, estate of Dr. Walter E. Wright, & others, Exhibition from Feb. 16.

February 26 & 27. 1:45 P.M. Parke-Bernet Galleries, British first editions, manuscripts, etc. Sale includes manuscripts of Stevenson, Dickens, Coleridge & Swinburne. Property of Walter P. Chrysler, Jr. Exhibition from Feb. 21.

February 27. 8 P.M. Parke-Bernet Galleries, Eng-

Chrysler, Jr. Exhibition from Feb. 21.
February 27, 8 P.M. Parke-Bernet Galleries. English, French & American etchings, 19th & 20th century. Final part of Edwin A. Seasongood collection. Exhibition from Feb. 20.
February 28, 29 & March 1, 1:45 P.M. Parke-Bernet Galleries. French provincial & other furniture: Georgian & other silver; oriental & domestic rugs; & other decorative objects. Property from estate of Charles Harwood & others. Exhibition from Feb. 23.
March 4 & 5, 1:45 P.M. Parke-Bernet Galleries.

EXHIDITION FOD. 23.

March 4 & 5, 1:45 P.M. Parke-Bernet Galleries.

Books & manuscripts. Sa'e includes sets of standard authors in five bindings, books on Africa, pottery, flowers & art: books illustrated by Rackham; Dante 1477 & 1502; Craik's England, illustrated. Property of Marion Davies, Mrs. H. Blackiston Wilkins & others, Exhibition from Feb, 28.

CONSTABLE: Lock on the Stour, Suffolk. Up for sale at Parke-Bernet, March 5



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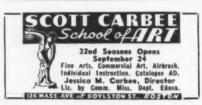


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### HONOR ROLL

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Associated Artists 42nd Annual, Pittsburgh.

Anliker. Roger, oil, \$200 prize (group)
LeClair. Charles, oil, \$150 1st prize
Sizal. Emily, oil, \$150 prize
Rowlands, Tom, oil, \$150 prize
McBeth, Wayne, oil, \$50 prize
McBeth, Wayne, oil, \$50 3rd prize
Greene, Balcomb, oil, \$100 prize
Mawhinney, Matthew H., oil, \$50 prize
Rudolf, A., oil, \$50 prize
Scheuch, Harry W., oil, \$100 prize
Fitzpatrick, Joseph C., oil, \$100 prize
Kelly, Marie T., w.c., \$75 prize
Chianelli, Theresa L., w.c., \$50 1st prize
Asche, Elizabeth, w.c., \$25 2nd prize
Rowlands, Tom, black-and-white, \$25 prize
Scott, Louise E., sculp., \$100 prize
Kalla, Erwin, sculp., \$75 prize
Lupori, Peter, sculp., \$50 prize
Paterson, Thomas W., bookbinding, \$50 prize
Cantini, Virgil, gold work, \$25 prize
Cantini, Virgil, gold work, \$25 prize
Cantini, Lucille, jewelry, \$25 prize
Cartew, Helen & Hunt, Helen, stained glass design,
\$50 prize Associated Artists 42nd Annual, Pittsburgh.

## National Arts Club Watercolor Annual, New York, N. Y.

Gonzalez, Xavier, gold medal Baum, Walter E., bronze medal Kautzky, Ted, hon, mention

Ogunquit (Me.) Art Center 31st Annual Grant, Frederic M.. \$200 1st prize Zakharov, Feodor, \$100 2nd prize Nichols, Hobart, \$50 3rd prize Grant, Gordon, \$50 4th prize Pearson, Marguerite S.. \$25 5th prize Marianetti, Louise, \$25 6th prize

Philadelphia (Pa.) Print Club 26th Annual

Woodcuts and Block Prints: Woodcuts and Block Prints:
Barker, Walter W., Mildred Boericke prize
Baskin, Leonard, hon. mention
Frasconi, A., hon. mention
Summers, Carol, hon. mention
Wallace, Frank King, hon. mention
Wood Engravings:
Marsh, Anne Steele, Eugenia F. Atwood prize
Kohn, Misch, hon. mention

Rohn, Misch, hon, mention

Sarasota Art Association 2nd National Members Annual, Florida

Hershey, Harry, oil, prize
Larsen, Robert W., oil, prize
Reed, Bertha M., oil, prize
Budd, David, oil, hon, mention
Geyer, Frances, oil, hon, mention
Meadows, H., oil, hon, mention
Rogers, George, oil, hon, mention
Sanders, Andrew, oil, hon, mention
Johnstone, Sophie, sculpture prize
Rogers, George, w.c., \$50 prize
Sanders, Andrew, w.c., \$50 prize
Sanders, Andrew, w.c., \$50 prize
Solomon, Syd, w.c., \$50 prize
Leech, Hilton, w.c., special prize
Blanch, Lucile, w.c., hon, mention
Tracy, Lois Bartlett, w.c., hon, mention
Society of American Graphic Artists

Tracy, Lois Bartlett, w.c., hon, mention

Society of American Graphic Artists

36th Annual, New York, N. Y.

Amen, Irving, col. woodcut. \$100

Frasconi, Antonio, col. woodcut. \$100

Bacon, Peggy, drypt., \$100

Rubenstein, Lewis, litho., \$100

Leighton, Clare, wood-engr., \$100

Landeck, Armin, engr., \$50

Botke, Cornelis, etching, \$50

Csoka, Stephen, etching, \$50

Csoka, Stephen, etching, \$25

Eames, John H., etching, \$25

Eames, John H., etching, \$25

\*Turner, Janet E., col. linol. print, \$25

Bartlett, Richard C., litho., \$25

Hardy, Tom, litho., \$25

Jackson, B. M., woodcut, \$25

Arms, John T., etching, hon, mention
Cope, Leslie, drypt., hon, mention
Roth, Ernest D., etching, hon, mention
Schultheiss, Carl M., etching, hon, mention
Mecikalski, Eugene V., wood-engr., hon, mention

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#### NATIONAL

#### Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 42ND ANNUAL EXHIBITION, March 8-30. Avery Memorial. Media: oil, tempera, sculpture. Entry fee. Prizes, Jury. Write Louis J. Fusari, Con-necticut Academy of Fine Arts. Box 204.

#### Irvington, New Jersey

IRVINGTON ART AND MUSEUM ASSOCIATION 19TH ANNUAL EXHIBITION. May 4-23. Media: oil, watercolor, sculpture. Jury. Prizes. Entry fee. Entry cards and entries due April 23. Write May Baillet, Irvington Free Public Library.

Los Angeles, California

FIRST NATIONAL PRINT ANNUAL, May 1-25.
Printmakers of Southern California, Inc. Media:
all, Entry fee \$1. Prizes, Jury, Entries due Mar.
31. Write University of Southern California.
Fine Arts Dept.

#### New York, New York

MERICAN SOCIETY OF MINIATURE PAINT-ERS 52ND ANNUAL EXHIBITION. March 11-March 25. Portraits, Inc. Media: watercolor on ivory. Entry fee \$1 to non-members. Jury. Prizes. Entry cards due Feb. 25. Entries due Feb. 29. Write Clara Louise Bell, 52 West 57th St. AMERICAN

CARAVAN ARTISTS WATERCOLOR SHOW. March 16-April 12. Media: watercolor, gouache and tempera. No entry fee. No entry blanks. Jury. Entries due March 6, 7, 8, Write Caravan Gallery, 132 East 65th Street.

KNICKERBOCKER ARTISTS 5TH ANNUAL SHOW. Mar. 10-22. Argent Gallery. Media: all. Entry fee \$5. Jury. Write Lucille Sylvester, 200 W. 20th St. N. Y. 11.

NATIONAL ACADEMY OF DESIGN 127TH ANNUAL EXHIBITION, Mar. 27-April 13, Media: oil and sculpture (open). Graphic art, water-color (members only). Entries due Mar. 13. Write Director, National Academy of Design, 1083 5th Ave.

NATIONAL ARTS CLUB CONTEMPORARY AMERICAN PAINTING EXHIBITION. Mar. 9-27. Open to non-members. Media: oil. Entry fee 83. Prizes. Jury. Entries due Mar. 3. Write National Arts Club, 15 Gramercy Park.

VETERANS NATIONAL ART SHOW. Mar. 29-Apr. 6. American Veterans for Peace, 77 Fifth Ave. Open to veterans of all nations and all wars. Media: all. Prizes. Write Arthur Stru-gatz, 257 7th Avenue.

#### Oakland, California

OAKLAND ART GALLERY 1952 ANNUAL. March 9-April 6. Media: oil and sculpture. No entry fee. Prizes, Jury. Entry cards and entries due Feb. 24. Write Oakland Art Gallery.

#### Philadelphia, Pennsylvania

RINT CLUB 29TH ANNUAL ETCHING EX-HIBITION, April 4-25. Entry fee \$1 for non-members, Jury, Prizes, Entry cards due March 17. Entries due March 24. Write Print Club, 1614 Latimer St.

#### Springfield, Massachusetts

SPRINGFIELD ART LEAGUE 33RD ANNUAL EXHIBITION, March 9-30, G.W.V. Smith Museum of Art, Media: oil, watercolor, casein, gouache, print, drawing and sculpture, Prizes, Jury. Entry fee \$4\$ dues for members. Entries due Feb. 28. Write Jocelyn Yates, 87 Long Hill

#### Washington, D. C.

WASHINGTON WATERCOLOR CLUB 55TH ANNUAL OPEN EXHIBITION, May 11-31, National Collection of Fine Arts, Washington, D.C. Media: watercolor, pastel, graphic arts, Jury. Prizes. Entry fee \$2. Entry cards due April 26. Entries due May 3. Write Lyn Egbert, 201 East Thornapple St., Chevy Chase 15, Md.

#### Wichita, Kansas

7TH NATIONAL DECORATIVE ARTS-CERAMICS EXHIBITION. Apr. 12-May 12. Wichita Art Association. Media: textiles, weaving, silver-smithing, ceramics, jewelry, metalry, enamel, glass sculpture. Entry fee \$2. Prizes, Jury. Entries due Mar. 17. Write Maude Schollenberger, Wichita Art Association.

#### REGIONAL

#### Albany, New York

RTISTS OF THE UPPER HUDSON 17TH RE-GIONAL EXHIBIT. Apr. 3-May 4. Open to art-ists living within 100 mile radius of Albany. Media: oil. pastel, watercolor, sculpture, Jury. Prizes. Entries due Mar. 8. Write Robert G. Wheeler, Albany Institute of History and Art, 125 Washington Avenue.

#### Bristol, Virginia

VIRGINIA INTERMONT COLLEGE 9TH ANNUAL REGIONAL, May 5-26. Open to artists of Virginia, West Virginia, Kentucky, Tennes-

see, North Carolina, Georgia and District of Columbia, Media; oil, watercolor, graphics and drawing, Entry fee \$1 for paintings; \$5.50 for graphics, Jury. Prizes, Entry cards due April 14. Entries due April 21. Write Ernest Cooke, Virginia Intermont College.

#### Canton, Ohio

OHIO ARTISTS 3RD ANNUAL DRAWING SHOW.
March 12-30. Canton Art Institute. Open to
present and former residents of Ohio. Media:
inks, pencil and conte. Entries due Feb. 18-29.
Canton Art Institute, 1717 North Market Ave.

#### Chicago, Illinois

EXHIBITION MOMENTUM 4TH ANNUAL SHOW. May 1-31. Werner's Book Store Gallery. Open to artists residing in North Dakota. South Dakota, Wisconsin, Iowa, Minnesota, Michigan. Illinois, Nebraska, Kansas, Missouri, Mississippi. Arkansas, Indiana, Ohio, Kentucky, Tennessee, Oklahoma and Louisiana. Media: all. Eutry fee \$1. Jury. Write Exhibition Momentum. c/o Werner's Bookstore, 334 S. Michigan Ave.

#### East Orange, New Jersey

ANNUAL NEW JERSEY STATE SHOW. March 9-22. Art Center of the Oranges. Open to New Jersey residents. Media: oil and watercolor. Entry fee \$3. Jury. Prizes. Entries due March 1. Write Mrs. M. N. Altenhofen. 116 Prospect Street.

#### Grand Rapids, Michigan

WESTERN MICHIGAN ARTISTS ANNUAL EX-HIBITION. April 7-28. Friends of Art. Open to western Michigan residents or residents within the past five years, Media: all. Prizes. Jury. Entry fee \$1. Entry blanks and entries due March 15. Write Grand Rapids Art Gallery.

HARTFORD SOCIETY OF WOMEN PAINTERS 24TH ANNUAL EXHIBITION April 12-May 4. Wadsworth Atheneum. Open to women artists within a 25-mile radius of Hartford. Media: oil, watercolor, tempera, sculpture. Entry fee \$3 for non-members. Entry cards. Entries due April 4. Write Mrs. Norma Sloper, High Street, Farmington.

#### Indianapolis, Indiana

Indianapolis, Indiana
INDIANA ARTISTS 45TH ANNUAL EXHIBITION. May 4-June 1. Open to present or former residents of Indiana. Media: oil, watercolor, tempera, pastel and sculpture. Prizes,
Jury. Entry fee \$2. Entry cards due April 7.
Entries due April 16. Write Wilbur D. Peat,
John Herron Art Institute, Pennsylvania &
16th St.

#### Louisville, Kentucky

KENTUCKY - SOUTHERN INDIANA 25TH AN-NUAL EXHIBITION. Apr. 3-30. Open to resi-dents of Kentucky or Southern Indiana. Media: painting, sculpture and crafts. Entry fee \$2 for non-members. Prizes. Entry blanks due Mar. 10. Entries due Mar. 14. Write Art Center Associa-tion, 2111 South First Street.

#### Newark, New Jersey

NEW JERSEY ARTISTS EXHIBITION. March 25-April 30. Newark Museum. Open to artists liv-ing in New Jersey. Media: oil, tempera, encaus-tic, gouache, casein, watercolor, drawing, print and sculpture. Jury. Purchase prizes. No entry fee. Entry blank due Feb. 25. Entries due Feb. 26-29. Write Newark Museum, 43 Washington

EW JERSEY ARTISTS 27TH ANNUAL EX-HIBITION, Mar, 11-29 & Apr, 8-29, Newark Arts Club, Open to artists living and/or working in New Jersey, Media: oil sculpture, and water-color, Entry fee \$1, Prizes, Jury, Entries due Mar, 6, Write Mrs, John Millington, Newark Art Club, 38 Franklin Street.

#### Norwich, Connecticut

DRWICH ART ASSOCIATION 9TH ANNUAL EXHIBITION, March 2-16. Converse Art Gallery, Open to members and residents of eastern

Connecticut. Media: all. Jury. Entry fee \$1 for non-members. Entry blanks and entries due Feb. 23. Write Mrs. Jean Urbinati, 10 Brown Street.

#### Philadelphia, Pennsylvania

PHILADELPHIA ART ALLIANCE REGIONAL SHOW. May 5-June 2. Open to artists of Pennsylvania, New Jersey and Delaware living within a 50-mile radius of Philadelphia. Media: sculpture and sculpture drawings. Prizes. Jury. Photographs and drawings due March 1. Write Art Alliance, 251 S. 18th St.

#### San Antonio, Texas

CRAFT GUILD OF SAN ANTONIO THIRD TEXAS STATE CERAMIC AND TEXTILE EXHIBITION. Mar. 23-Apr. 6. Witte Memorial Museum. Open to all Texas artists. Entry fee \$2. Jury. Prizes. Entries due Mar. 5. Write Craft Guild of San Antonio, Witte Memorial Museum.

ATIONAL SOCIETY OF ARTS AND LETTERS TEXAS REGIONAL CONTEST. April 1. Witte Museum. Open to artists 18-30. Media: all. Entry fee \$3. Jury for National Contest, Corcoran Gallery. Entry cards and entries due April 1. Write Amy Freeman Lee. 127 Canterbury Hill, San Antonio. Texas. NATIONAL

#### South Bend, Indiana

South Bend, Indiana

MICHIANA 3RD ANNUAL REGIONAL ART EXHIBITION. March 9-29. Open to artists living
in Indiana or Michigan within a radius of
150 miles of South Bend. Media: oil. watercolor. prints and drawings. Prizes. Jury. Entry
fee \$2. Entry cards and work due Feb. 23.
Write South Bend Art Association, 620 W.
Washington Ave.

#### Springfield, Missouri

SPRINGFIELD ART MUSEUM 22ND ANNUAL EXHIBIT. March 31-April 30. Open to artists living in Arkansas, Iowa, Kansas, Missouri, Nebraska and Oklahoma. Media: painting, sculpture, print, drawing, ceramic and craftwork. Jury. Prizes. Write museum.

#### Washington, D. C.

SOCIETY OF WASHINGTON ARTISTS 60TH ANNUAL EXHIBITION. March 7-28. National Collection of Fine Arts. Open to artists of the Society and others living within a 25-mile radius of Washington. Media: oil and sculpture. Entry fee for non-members \$1. Prizes. Jury. Entry cards due Feb. 23. Entries due March 1. Write Mrs. Eleanor Keller, 2019 Que St., N.W.

#### COMPETITIONS AND SCHOLARSHIPS

#### Engene, Oregon

ION LEWIS TRAVELING SCHOLARSHIP, \$1,000 will be granted to a candidate under 30 years old who has been a resident of Oregon for at least one year, and who is an architectural student or draftsman. Applications due April 1. Write Dean S. W. Little, School of Architecture and Applied Arts, University of Oregon.

#### Philadelphia, Pennsylvania

MURALS COMPETITION. Sponsored by Gimbel Brothers and Philadelphia Chapter of Artists' Equity, this competition is for mural designs symbolically depicting Philadelphia's past, present and future. Open to artists living within 60 miles of Philadelphia who have either had work in major national exhibitions or had a one-man show in a professional gallery. Prizes amounting to \$3,000 in form of commissions. Sketches due February 27 at the office of Paul Lord. 6th floor, Market Street Store.

#### Urbana, Illinois

KATE NEAL KINLEY MEMORIAL FELLOW-SHIP. Open to majors in music, art and architecture (design or history) who are graduates of University of Illinois or similar institutions. Fellowship award of \$1.000 may be used for advanced study here or abroad. Applicants must not be more than 24 years old on June 1, 1952. Applications due May 15. Write Dean Rexford Architecture Building, University of Illinois.

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in Modern, Creative Painting, Modeling and Drawing, are teaching, among other valuable things, the organizational controls of Design. Design, as the leading moderns understand it, is an age-old essential of all pictorial and sculptural art, yet today it is probably the least understood of all elements contributing to that art. Bulletins on request.

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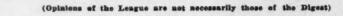
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FOR INFORMATION WRITE TO DIRECTOR OF SUMMER SESSION, UNIVERSITY OF NEW MEXICO, ALBUQUERQUE, N. M.



THE AMERICAN ARTISTS PROFESSIONAL LEAGUE An Interstate Society for the Advancement of the Visual Arts

NATIONAL PRESIDENT : JOHN SCOTT WILLIAMS 35 Heathcote Road, Scarsdale, New York VICE PRESIDENT: WILFORD S. CONBOW stel Irving. 26 Gramercy Park South, New York 3, N. Y.

2nd VICE PRESIDENT : EDMUND MAGRATH 420 North Walnut St., East Orange, N. J. PRESIDENT EMERITUS : F. BALLARD WILLIAMS



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NATIONAL DIRECTOR OF AMERICAN ART WEEK: MRS. THOMAS F. GIBSON, 2 LINDEN AVENUE, HADDONFIELD, N. J. DIRECTOR OF NATIONAL HEADQUARTERS AND PUBLIC INFORMATION: MRS. GRETCHEN K. WOOD, CHESTERTOWN, MD. EXECUTIVE OFFICE NATIONAL HEADQUARTERS: 15 GRAMERCY PARK, NEW YORK 3, N. Y.

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#### Annual Dinner at Headquarters

For the first time, the American Artists Professional League will hold its annual dinner—Saturday, March 8, 1952 -in the building of its own headquarters. Be sure and come and make yourself at home. See the beautifully decorated art galleries where members of good standing may exhibit paintings.

Our headquarters are located in the famous National Arts Club building, a distinguished address on Gramercy Park in the heart of New York City. Send your check for \$4.00 today to our executive secretary at 15 Gramercy Park, New York, N. Y. This includes dinner and gratuities. The cocktail lounge will be open at 5.30. Dinner at 7.00. Dr. A. Boylan Fitz-Gerald will speak on Art for Man's Sake.

Mr. Wilford S. Conrow has again honored us by consenting to be Chairman of Hostesses.

Don't forget, send your check today. All reservations should be in by March 1.

THE DINNER COMMITTEE Grace Annette DuPre Howard B. Spencer Nils Hogner, Chairman

#### Galleries Available

The attractive, newly decorated galleries of the American Artists' Professional League headquarters, at the National Arts Club, 15 Gramercy Park, New York, have attracted numerous requests for one-man and group shows. Reservations are being made on a crowded schedule. Requests for reservations should be made to Mr. Howard B. Spencer, Chairman of the Exhibition Committee, addressed to headquarters.

The privilege of exhibiting is confined to members. Inquiries concerning membership may be sent to the Secretary of the League, at the same address.

#### Studios & Tax Deductions

Can an artist who has his studio in his own house or home charge off anything on his income tax for rent of this studio?

In regard to your question about income tax deductions allowed for rent on your studio, we called the United States Bureau of Internal Revenue at the Custom House, here in New York, They confirmed what we understood to be true. If you pay rent for a house and you have a studio in your rented house, you can deduct a proportionate amount for the rent. If I understand you correctly, you do not pay rent. You own your home. In that case, you can-

not deduct rent because no rent is paid. However, you can deduct the amount of money paid for light in your studio, the cost of fuel to heat the studio, the cleaning of the studio and other expenses directly connected with the maintaince of the studio.

For detailed instruction, I think it might be worth your while to consult your own Collector of Internal Revenue.

#### COAST-TO-COAST NOTES

Allen Art Museum, Oberlin College: In its major exhibition of the year, the Al-len Art Museum of Oberlin College brings together 18 Italian paintings of the 17th century, 12 of which were lent by museums and six by dealers. On view through February 29, the paintings, for the most part, treat Christian subject matter. New Testament themes are found in a Giordano's sketch and in a Bernardo Strozzi. Old Testament themes include Domenico Feti's illustrations for two parables. Pagan and secular subjects are represented in works by Rosa, van Laer and Guercino. Other painters represented are Allori, Preti, Reni and Cavarozzi.

Florida Federation of Art: As a special feature of the Florida Federation of Art's 25th Annual exhibition, each gallery visitor was requested to fill out a "rating plan" which rated each work in the show numerically. According to its author, Robert B. Sprague, the rating plan provides a means whereby the artist can obtain some indication of public and professional opinion of his work; offers a reasonable approach to laymen who have none of their own; and will engender familiarity of newer art forms.

Art Institute of Chicago: Eliot Elisofon, noted Life magazine photographer, is honored in a one-man show in the Institute's Photograph Gallery through March 1. The show includes 10 pieces of African sculpture from Elisofon's collection, 22 photographs of him interpreting these works, and 10 photographs of the tribes who made the sculpture.

Columbus Gallery of Fine Arts: An exhibition of over 600 pieces of contemporary Ohio glass will be on view at the Gallery through March 2. Columbus Sponsored by the Beaux Arts Club, the exhibition surveys the Ohio glass industry in domestic, personal, and in-dustrial contexts. The show includes modern stained glass by Robert Met-calf, examples of fiberglass textiles, and examples from both small handoperated plants and mass production factories.

#### Equity & UNESCO

Artists Equity Association's conference under the auspices of UNESCO, held at Hunter College on January 26, was an extremely important meeting. It was important because of its theme, because of the invited association with UNESCO and its international program and because it was artists—the creators of culture - who were voicing their opinions, rather than the scholars and gentlemen who, as lay officials, are normally granted top authority in our art world. Artists Equity was here playing one of the significant roles which amply justify its existence.

The event itself was packed with speeches, resolutions and comments from the audience of some 500 artists. To catch and condense its main points, interview with Henry Billings, Equity's president, has been a big help drawing up the following report. Billings has a wide perspective on these complex events. Last December, he was the American delegate for the arts to the meeting in Paris of the Organizing Committee for the International Conference of Artists to be held concurrently with the Venice Biennale next September; also he was an active organizer of this special Hunter College preparatory meeting.

The official theme of the meeting was The American Artist in the World Today. The general purpose of the conference was to give American artists an opportunity to voice their ideas in relation to this theme. Kuniyoshi, as Equity's honorary president, welcomed the audience to the conference. Henry Billings then explained the conference objectives, the two years of heavy planning by UNESCO behind them and the plan for the International Congress of the Arts. Harry Gottlieb dilated upon the economic situation of the artist in today's society and urged a renewal of government support of art-a familiar theme to the assembled artists, but useful for the record. Hale Woodruff effectively restated the also well known but always important case for freedom of expression in the arts. Ruth Reeves presented an eloquent plea for greatly expanded art educational program in practice and appreciation, to include classes for laymen both in urban and rural areas.

These last three arguments served as a review of conditions in the art world with attached suggestions for the alleviation or betterment thereof to guide the assembled artists in contributing their suggestions.

Finally, Theodore Brenson of Equity, who first proposed an international or ganization of artists (which proposal has been officially approved by ESCO) explained the scope of that plan.

Resolutions from the floor were copious. The more weighty included recommendations for a new and strong Government Art Program with a revival of the Section of Fine Arts; the strengthening of United Nations as a guarantor of international peace; an increase in newspaper coverage of art news; a much extended use, with Government financing, of the Index of American De-

sign as an international cultural tool: an international organization of painters and sculptors, and a much more fair and adequate representation of American art (than that in 1950) at the next Venice Biennale. Asked if he was satisfied with the audience response in these resolutions and the discussion. Billings replied: "Yes, it was a lively and interesting reaction; we are tentatively sat-isfied." (One irreverent member of the audience said most of the speeches and resolutions could be summed up in two biblical quotations—"Love thy neighbor as thyself," and "Give us this day our daily bread." Obviously this was a smart but rather incomplete statement.)

As a next step in this impressive international program, Equity intends to send a delegate, an alternate and an observer to UNESCO's International Congress next September.

In striking contrast to this meeting with its voicing of the opinions of our cultural practitioners, the artists, another meeting on the arts, entitled Visual Arts and UNESCO, held as part of the same huge UNESCO program, was entirely in the control of our art middlemen, mainly museum officials. The opinions and attitudes here expressed, as reported by one artist present, so aroused the ire of many artists in the audience that there was an eruption of vigorous protests and disagreements with the speakers, from the floor. A rare and heartening eruption this must have been. The actual cultural authority, it seems, dared to revolt against his socially imposed master's voice. Perhaps Equity's most important function is its strong backing of a program which indirectly and withany fanfare of trumpets implements this revolt.

One of the most informed, concise and inspiring speeches on the general function of the arts in society I have ever had the good fortune to hear or read, was made to the Organizing Committee for the International Conference of Artists in Paris last December by the Director-General of UNESCO, Jaime Torres Bodet. I quote stray sentences almost at random to indicate its scope.

"For the state of the artist in the world today causes grave disquiet to those who realize what humanity owes to the civilizing power of art."

"All countries are proud of their artists, musicians and writers. It is they who to a very large extent are the artisans of civilization."

"The role of the creative imagination in the evolution of mankind is enormous. But its first proceeding is that of the artist—to look at the world without regard to established conventions, so as to gain a view of it which is new, just and communicable. It is in the interest of the State itself to recognize the value of this gift and to make its exercise possible. Culture, education, the life of society as a whole, are closely bound up with creative art."

"It is therefore natural that UNESCO should be concerned with the state of artists in our time."

trait Painting, Step-by-Step liantly beautiful took, Discusses ty - light

ground composition—preparation layout of portraits—underpaint-\$1.50

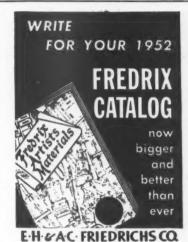
pose—background compensation of canvas—layout of portraits—underpainting—finish painting—accents (color plate) free shadows and clothing—finish painting middletones (color plate)—facial brush strokes—painting the face (color plate)—combination portraits human and animal—painting hands male and fevane—bair shadows—bill Painting in frame (color plate)—face details—jewelry.

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Skies and the Artist....by Eric Sioane
Oil Painting Outdoors...by William Fisher
Water Color and Casein...by S. De Vries
Flower Painting...by Jane Petreson
Drawing & Picture Making by Helen Stockton
Pastel Peinting...by Charles X. Carison
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### CALENDAR OF EXHIBITIONS

AKRON, OHIO
Akron Art Institute To Mar. 16:
Artists on Architecture; To Mar. 9: Foung Designers Series.
ATTLEBORO, MASS.
Attleboro Museum To Feb. 21:
American Bird Paintings; Feb. 25Mar. 24: Chinese Silks.
BALTIMORE, MD.

BALTIMORE, MD.
Baltimore Museum of Art To Feb.
26: Picasso; Baltimore Water Color
Club; Feb. 27-Mar. 25: Two Thousand Years of Tapestry Weaving.
Walters Art Gallery To Mar. 2: Walters

sand Years of Tapestry Weaving.
Walters Art Gallery To Mar. 2:
Greek Gods & Myths.
BIRMINGHAM, ALABAMA
Birmingham Museum of Art To
Feb. 23: Festival Modern Art.
BOSTON, MASS.
institute of Contemporary Art To
Mar. \$2: James Ensor.
Museum of Fine Arts To Mar. 30:
Charles B. Hoyt Memorial.
BUFFALO. NEW YORK
Albright Art Gallery To Mar. 2:
Anni Albers, Tectiles.
CHICAGO, ILL.
Art Institute To Feb. 24: Evelyn
Statisinger; To Mar. 1: Eliot Elisofan; To Mar. 9: 18th Century
Venetian Prints; To Mar. 16: Cezanne; Jade Snow Wong.
A.E.A. To Mar. 31: Annual Exhibition and Sale.
Chicago Historical Society To Mar.
31: Joseph Pennell: Currier &
Ives; To Sept. 30: Healy's Ladies.
Palmer House Galleryn To Mar. 5:
William Walcot.
CLEVELAND, OHIO

William Walcot.
CLEVELAND, OHIO
Museum of Art To Mar. 16: Ma-

tisse: Cleveland Textiles.
COLORADO SPRINGS, COLO.
Colorado Springs Fine Arts Center
Feb.: Robert Lehman Collection;

Colorado Springs Fine Arts Center Feb.: Robert Lehman Collection; Cecil Carter.
COLUMBUS. OHIO
Columbus Gallery of Fine Arts Feb.: "Contemporary Ohio Glass."
DALLAS. TEXAS
Museum of Fine Arts To Mar. 2:
Art Rental Plan; To Feb. 24:
Howard Collection; To Mar. 9:
4th Annual Texas Crafts.
DAVENPORT. IOWA
Municipal Art Gallery To Mar. I:
"Festival of Japanese Art": Feb.
17-29: "Iowa Watercolor Show:
DAYTON, OHIO
Art Institute To Mar. 23: Renaissance in Colonial Mexico; Feb.:
8th Annual of Advertising Art.
DENVER, COLO.
Art Museum To Mar. 3: Indonesian
& Other Pacific Island Art; To
Feb. 29: Talsa Mural Competition;
To Mar. 31: Air. Sea & Land.
DES MOINES, IOWA
Are Center To Feb. 24; 4th Annual
Lova Artists Competitive; German
Expressionists.
DETROIT, MICH.

DES MOINES, IOWA
Are Center To Feb. 24: 4th Annual
Iona Artists Competitive; German
Expressionists.

DETROIT, MICH.
Institute of Arts To Mar. 16: Matisse Designs in Wool, Pencil and
Paper; Feb. 26-Mar. 30: Michigan
Artist-Craftsmen Show.
GREEN BAY, WISC.
Neville Public Museum To Feb. 27:
Nile Behneke, Thomas Dietrich,
Walter Kiett, John Wesle.
HOUSTON, TEXAS
Museum of Fine Arts Feb. 17-Mar.
26: Italy At Work.
INDIANAPOLIS, IND.
John Herron Art Institute To Mar.
9: Child's World; Feb. 24-Mar. 30:
The American Indian as a Painter.
KANSAS CITY, MO.
William Rockhill Nelson & Mary Atkins Museum Feb.: Cleveland Artists; Third Annual Kansas Painters.

ers.
LAKELAND, FLA.

LAKELAND, FLA.

Florida Southern College Feb.: Florida International Art Exhibition.
Los ANGELES, CALIF.

Perls Gallery Feb.: Howard Warshave.

shav. LOUISVILLE, KY. Speed Art Museum Feb.: Tradition & Experiment in Modern Sculp-ture: To Mar. 10: Abstract Art

in America.
MERCER ISLAND, WASH.
Associates To Feb.

MERCER ISLAND, WASH.
Miller-Pollard Associates To Feb.
25: Douglas Bennett.
MIAMI. FLA.
Dinner Key Auditorium: Feb. 23Mar. 2: Terry Art Inst. Nat'l Show.
MINNEAPOLIS. MINN.
Minneapolis Institute of Arts To
June 29: Greek Pottery of the
Classical Period; To Feb. 29: Hindu Sculpture.

du Sculpture. Valker Art Center To Mar. 22: Cali-fornia Crafts; To Feb. 24: Hayter Atelier 17; Odilon Redon.

NEW HAVEN, CONN.
Yale Univ. Art Gallery To Mar. 2:
Italian Renaissance Textiles.
NEW ORLEANS, LA.
Isaac Delgado Museum of Art Feb.:
Chen-Chi, Caroline Durieux. Da
Visci Sh. Caroline Durieux.

Vinci Show.

NORFOLK. CONN.

Museum of Arts and Sciences Feb.:

Irene Leache Memorial; Tidewater

Irene Leache Memorial; Tidewater Artists' Shov.
OAKLAND, CALIF.
Art Gallery To Feb. 24; Edith MacNamara Smith; Ed Rossbach; Gertrude Wall.
PASADENA, CALIF.
Art Institute From Feb. 19; Color Transparencies of Famous Works of Art; From Feb. 23; Life Under the Sea; To Mar. 16; Chinese Ceremonial Costumes.
PHILADELPHIA, PA.
The Art Alliance To Feb. 28; Regional Print & Drawing Show; To Feb. 25; Wolfgang Roth, To Mar. 3; Feliz Topotski, Henry C. Pitz.
Ellen Donovan Gallery Feb. 22:Mar. 15; Tom Bostelle.

Ellen Donovan Gallery Feb. 22-Mar. 15: Tom Bostelle. Georges de Braux Feb.: Jean-Marie Calmettes. Pennsylvania Academy of the Fine Arts To Feb. 24: 147th Annual Shor.

Show.
Philadelphia Museum of Art To Mar.
30: Vienna Art Treasures.
The Print Club To Feb. 24: 26th

The Print Club To Feb. 24: 26th Annual Show.

PITTSBURGH, PA.

Carnegie Institute To Mar. 6: Associated Artists of Pittsburgh.

PORTLAND, ORE.

PORTLAND, ORE.

PORTLAND, ORE.

RICHMOND, VA.

Virginia Museum Feb.: Lucia

Wiley, Mills & Curtis Collection;

To Mar. 8: Abbot Mills Collection;

To Mar. 8: Abbot Mills Collection;

To Mar. 8: Abbot Mills Collection;

To Feb. 25: Society of Washington Sculptors.

ROSWELL, N. M.

Roswell Museum Feb.: Peter Hurd.

SACRAMENTO, CALIF.

ROSWELL, N. M.
ROSWELL, N. M.
ROSWELL, N. M.
SACRAMENTO, CALIF.
E. B. Crocker Art Gallery To Feb.
29: Apres, Lewis, Chann.
ST. LOUIS, MO.
City Art Museum To Feb. 26: The

City Art Museum To Feb. 26: The Missourians.
SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor To Feb. 29: Persian Miniatures: To Mar. 2: Fifth Annual of Contemporary American Painting: Chiaroscuro.
Gump's Gallery To Mar. 2: Dong Kingman.
Raymond & Raymond To Mar. 3: Ernest Mundt.
Rotunda Gallery To Mar. 1: Elah Hate Hays: Caroline Martin & Hamilton Wolf.

Rotunda Gallery To Mar. 1: Elah Hale Hays: Caroline Martin & Hamilton Wolf,
Museum of Art To Feb. 24: Charles Smith: To Mar. 9: "Showbox";
Feb. 21-Mar. 23: 71st Annual SANTA BARBARA, CALIF.
Santa Barbara Museum of Art To Mar. 10: Lipchitz; To Mar. 2: Edagar Euripa.

Santa Barbara Museum of Art To Mar. 10: Lipchits; To Mar. 2: Edgar Eveing.

SEATTILE, WASH.
Art Museum To Mar. 2: Evelyn Clapp Collection; Cavallino Painting, Arthur H. Hansen.

SPRINGFIELD, MASS.
Museum of Fine Arts To Feb. 24: Harold Rabinovits; To Mar. 2: Junior League of Springfield; Rave European Etchings & Engravings.

George Walter Vincent Smith Art Museum To Feb. 27: A Bit of Connecticut Art.

SYRACUSE, NEW YORK

SYRACUSE, SYRACUSE

TO Mar. 2: Early

Arts of New Jersey.

TULSA, OKLA.

Philbrook Art Center Feb.: Bruce

Goff; Graphic Circle Prints; Betina

Steinke Blair; Gorham.

UTICA, N. Y.

Munson Williams Proctor Institute

To Mar, 9: C. S. Price Memorial;

Winslow Eaves; George Inness;

Eight Syracuse Watercolorists.

WASHINGTON, D. C.

Barnett Aden Gallery To Mar. 31:

The Corcoran Gallery To Mar. 31:

The Corcoran Gallery of Art From

Feb. 10: Collections in the Wash
ington Area,

Phillips Gallery To Feb. 25: Bon
nard.

ington Area. Phillips Gallery To Feb. 25: Bon-

nard.
Smithsonian Institution To Feb.
27: Art & Magic of Arnhem Land,
Australia.
George Washington Gallery To Feb.
21: 9th Annual Artists Guild.

21: 9th Annual Artists Guild.
WESTWOOD HILLS, CALIF.
James Vigeveno Galleries To Feb.
22: School of Paris.

WORCESTER, MASS.
Worcester Art Museum To Mar. 16:
Contemporary American Wood-Engraving: To Mar. 9: Worcester
County Show.

NEW YORK CITY

MUSEUMS
Brooklyn Museum (Eastern P'kwy)
To Apr. 6: History of Egyptian
Writing; Feb. 20-Apr. 6: Japanese
Folk Art.

Art.
r Union Museum (Cooper Sq.)
far, 8: "Art in Cooper Union,
H." To Me

To Mar. 8: "Art in Cooper Union, Part II."
Jewish Museum (5th at 92) Feb.. 19th-Century Paintings.
Museum of Modern Art (11W53)
To Feb. 24: Five French Photographers; To Mar. 16: Buildings by Frank Lloyd Wright: To Mar. 23: Work of Adults; Gifts of Mrs. Simon Guggenheim; To Apr. 26: Picasso, Redon.
Metropolitan Museum (5th at 82)
To Feb. 24: American Sevilpture Today; Feb. 28: Bibbons and Laces and Old-Fashioned Faces.
Museum of Natural History (CPW at 77) To Mar. 4: "Anakar" by Ernest Rathenay: To Mar. 16: "Sculpture in Time and Place."
New York Historical Society (170 CPW at 77) To July 31: Country Houses on Manhatton Island.
Scalamandré Museum (20W55) Feb. "Modern Motifs in Textile Design."
Whitney Museum (10W8) To Mar. 2: John Sloan Retrospective.
GALLERIES
GALLERIES

Whiting
2: John Stoan Retrospectic.
2: John Stoan Retrospectic.
GALLERIES
ACA (63E57) Feb. 18-Mar. 8:
Philip Resismon.
Amer. Art (122E57) To Feb. 23:
Amer. Art (122E57) To Feb. 29: France Resident.

Amer. Art (122E57) To Feb. 23:
Ferstadt.
Amer. British (122E55) To Feb. 29:
Gertrude Rogers.
Argent (42W57) Feb. 18-Mar. 8:
Fernando Puma.

Fernando Puma. Rists (851 Lex. at 64) To Feb. 21: Ren Meyers; Feb. 23-Mar. 13: David Moore.

(50E34) To Mar. 3: Lumen

David Moore.
A.F.I. (50534) To Mar. 3: Lumen
Martin Winter.
A. S. L. (215W57) Feb. 18-23:
Students of Dagmar Freachen, Ann
Schabbehar, Dora Mathieu.
A. A. A. (711 5th at 55) Feb. 18Mar. 8: Robert Philipp.
Babcock (38E57) To Mar. 1: 19th
& 20th Cen'ury Paintings.
Barbixon-Little (63 & Lex.) Feb.:
Minna Walker Smith.
Barbixon-Plaza (101W58) To Mar.
1: Pat Erickson & Pupils.
Barzansky (664 Mad. at 61) Feb.
25-Mar. 15: Alvina V. Secker.
Borgenicht (65E57) To Feb. 23:
Jimmy Ernst; Feb. 25-Mar. 15:
Peterdi.
Burliuk (119W57) To Feb. 23:
Sterling & Dorothy Strauser: Feb.
25-Mar. 1: David Burliuk.

Jimmy Ernst; Feb. 25-Mar. 15:
Peterdi.
Peterdi.
Weight (119W57) To Feb. 23:
Sterling & Dorothy Strauser; Feb. 23-Mar. 1: David Burliuk.
Caravon Gallerv (132E65) To Mar. 15: Pioneer Watercolor Shore.
Carlebach (937 3rd at 56) To Mar. 15: African Art.
Carré (712 5th at 56) Feb. Picasso.
Carstairs (11E57) Feb.: 19th & 20th Century French Watercolors & Drawtings.
Contemnorary Arts (106E57) To Feb. 29: "Studies in Gray."
Peter Cooper (313W53) To Feb. 22: Martin Bloom.
Creative (18E57) To Feb. 23: Ross.
Beck. Kurman: Feb. 18-Mar. 1:
Ralph Fabri: Feb. 25-Mar. 8: Plotnik. Protos. Lerman.
Delius (18E64) Feb. 19-Mar. 10:
Animal Show in Bronze.
Downtown (32E51) To Mar. 8:
Georgio O'Keefle.
Durlacher (11E57) To Feb. 23:
Keith Vaughan. Robin Ironside.
Ergleston (161W57) Feb.: Group
Eighth Street (33W8) To Feb. 24:
Marian Patricia McGlue.
F. A. R. (746 Mad.) To Feb. 29:
Mortimer Glankoff.
Feigl (601 Mad. at 57) Contemporary Masters. New Additions.
Ferargil (63E57) Feb. 18-Mar. 1:
Morton Grossman.
Fried (40E68) To Feb. 23: Coincidences—Welcome UNESCO; From Feb. 25: Duchamp Freres et Soeur.
Edw. Fuller (5 Sheridan Sq.) Feb.:
John Copley.
Gal. St. Etienne (46W57) Feb.:

Edw. Fuller (5 Sheridan Sq.) Feb.: John Copley.
Gal. St. Etienne (46W57) Feb.: Spiro, Von Unruh, Lehmbruck.
Gallery 99 (99 Macdougal St.) To
Feb. 19: Stevens, Nevelson, Mathes, Newell. Ganso (125E57) To Mar. 15: Emil

Ganso. Grand Central (15 Vand.) To Feb. 23: Frank Bensing.

Grand Central Moderns (130E56) Feb. 23-Mar. 8; Xavier Gonzalez. Hacker (24W58) To Feb. 29: Ben Benn. Hammer (51E57) To Mar.

er (51E57) To Mar. 1: Chartammer (51E57) To Mar. 1: Char-ley Toorop. tarterty (22E58) Feb. 25-Mar. 15: Marwjo Pinedo. teller (108E57) To Feb. 23: Harry

Mintz. Hewitt (18E69) To Mar. 1: Leonard

Fisher. House of Duveen (148E56) To Feb. 24: Helen Castori Jourde. Hugo (26E55) To Mar. 1: Dave Porter.

Porter.

Iolas (46E57) Feb.: Fazzini.

Janis (15E57) Feb. 18-Mar. 29:
French Musters, 1991-1950.

Kennedy (785 5th) Feb.: Society of
American Eichers Annual: Stow
Wengenroth.

Miller (3285) Feb.: Modern French Paintings.
Knoedler (14E57) To Feb. 23:
Charles M. Russell; Feb. 25-Mar. 15: Alexander Brook.
Kootz (600 Mad. at 58) Feb. 19-Mar. 8: Baziotes.
Kottler (33W58) Feb.: Group Show.
Kraushaar (32E57) To Feb. 23:
Sloan; Feb. 25-Mar. 15: André
Ruellan. Ruellan

(559 Mad. at 56) To Feb. Levitt 29: Miné Okubo. Macbeth (11E57) To Feb. 29: In-

mess. Matisse (41E57) To Feb. 29: Dubuffet.
Midtown (17E57) To Feb. 23: Maurice Freedman.
Milch (55E57) Feb. 18-Mar. 10: Jacques Zucker.
Tibor de Nagy (206E53) To Mar. 1: Alfred Leslie.
National Arts Club (15 Gramercy Pk.) To Feb. 28: Annual Watercolor Show.
New Age (138W15) To Feb. 23: Group.

Group.
New Art Circle (41E57) Feb.: Holty.
New Gallery (63W44) To Feb. 23:
Merida; Feb. 23:Mar. 13: Abstract
Artists Annual.
Newhouse (15E57) To Mar. 8:
Angna Enters. 4
New School (66W12) To Feb. 28:

New School (60W12)
Group.
John Nicholson (60E57) To May:
Fantasy to Impressionism.
Old Print Shop (150 Lex.) Feb.:
Allegorical, Historical & Literary Allegorical, Historica, Paintings.
Parsons (15E57) Feb. 18-Mar. 8:

Passedoit (121E57) To Feb. 23:
Nathaniel Pousette-Dart: To Mar.
15: Ardon-Bronstein.
Pen & Brush (16E10) To Feb. 28: Sculptors' Show. Peridot (6E12) To Feb. 23: James

Peridot (6B12) To Feb. 23: James Brooks.
Perls (32E58) To Mar. 1: Carol Blanchard.
Portraits (460 Park at 57) Feb.: Contemporary Portrait Painters.
Regional Arts (15E46) To Feb. 23: Tim Healey.
Rehn (683 5th at 53) Feb.: Group.
RoKo (51 Gren. Ave.) To Feb. 29: Sylvia Laks: To Mar. 3: Mary Cleveland.
Rosenberg (16E57) To Mar. 8: Mar.
Rosenberg (16E57) To Mar. 8: Mar.

enberg (16E57) To Mar. 8: Max Weber Salmagundi Club (47 Fifth) To Feb.

29: Benjamin Shepardson.
Salpeter (42W57) Feb. 18-Mar, 8:
Margot Lagou.
Schaefer, B. (32E57) To Mar. 1:

Costroni.
Sculpture Center (167E69) Feb. 18.
Sculpture Center (167E69) Feb. 18.
Mar. 7: Paul Fiene Memorial.
Segy (708 Lex. at 57) To Feb.
22: African Sculptures.
Seligmann, J. (5E57) Feb.: Group.
Serigraph (38W57) To Mar. 3:
Mary Van Blarcom: To Mar. 10:
Dorr Bothwell.
Valentin, Curt (32E57) Feb. 19.
Mar. 15: Picasso.
Van Diemen-Lilienfeld (21E57) To
Mar. 7: Frederick Franck.
Village Art Center (42W11) To

Mar. 7: Frederick Franck.
Village Art Center (42W11) To
Mar. 7: Prisevoinners: Sculpture &
Watercolor Shaws.
Viviano (42ES7) Feb. 19-Mar. 8:
Joseph Glasco.
Walker (117ES7) Feb.: Works of

Joseph Glasco,
Walker (117E57) Feb.: Works of
Art, 0id & New,
Wellons (70E56) Feb. 18-Mar. 1:
Reginald Rove.
Weyhe (794 Lex. at 61) To Feb.
29: Educard John Stevens.
Wildenstein (19E64) To Feb. 21:
Paintings & Works of Art; Feb.
21-Mar. 22: Critics Choice.
Willard (32E57) To Mar. 1: Richard Lippold.

ard Lippold.
Wittenborn (38E57) To Feb. 23:
Theodore Brenson, G. Meistermann.



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